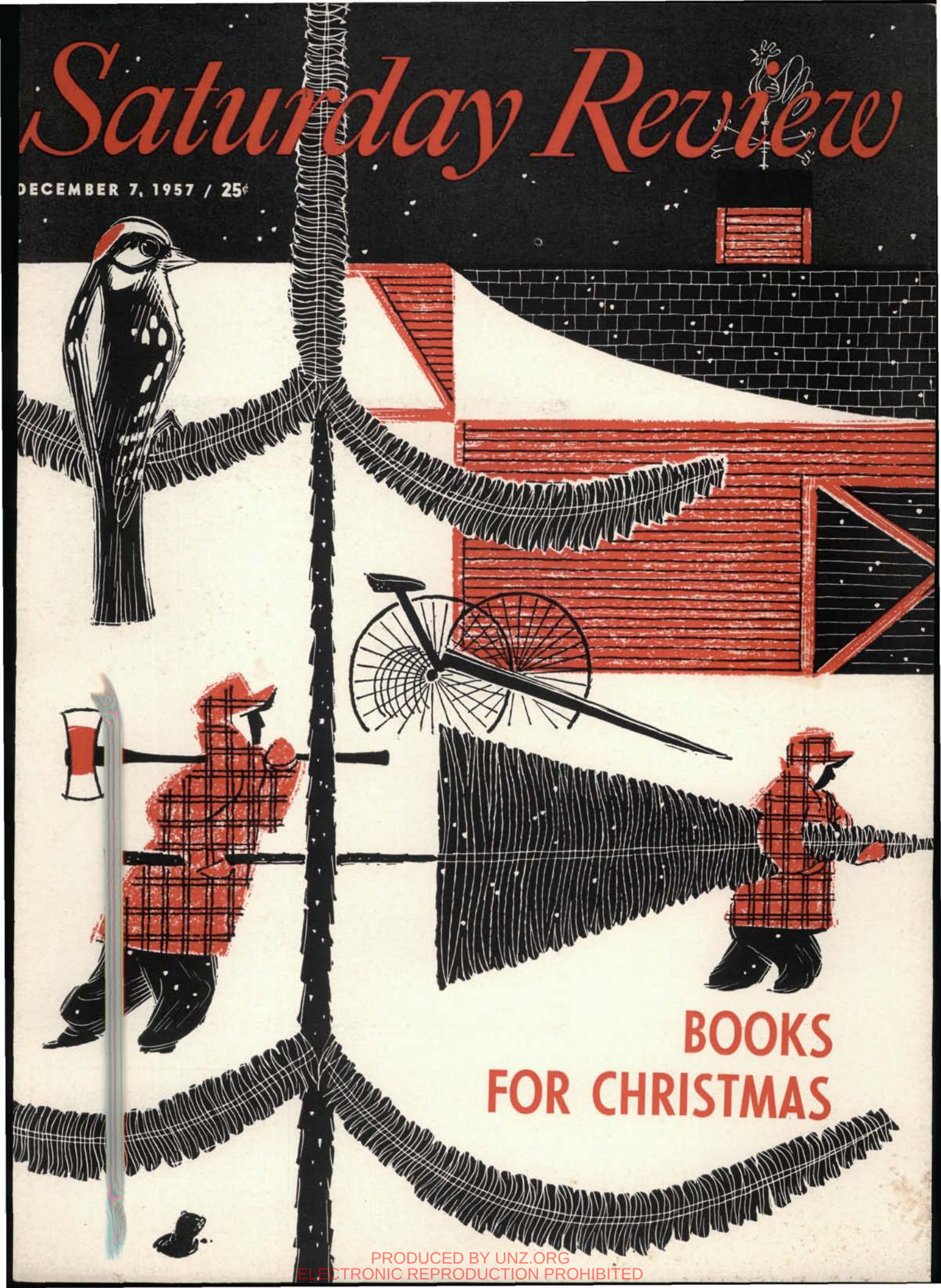
Saturday Review

DECEMBER 7, 1957 / 25¢



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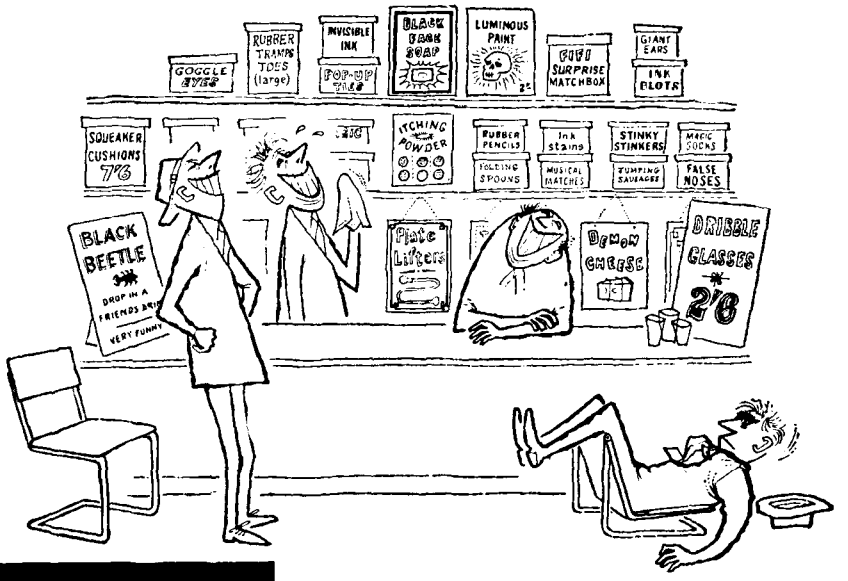

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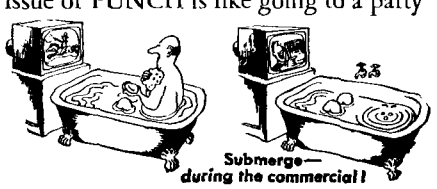

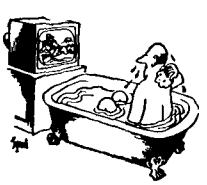

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If there is a funnier writer around than Jean Kerr, I hope I never meet her. My sides are too sore now from reading Mrs. Kerr's new book, "Please Don't Eat the Daisies."

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Beyond that she is a playwright ("King of Hearts"), wife of a drama critic (Walter Kerr) and chatelaine of a Westchester mansion boasting a 32-bell carillon. All of these provide grist for her typewriter and continuing amusement for her readers.

I sympathize with those professional enthusiasts who have to write jacket blurbs, and especially with the one who said: " 'Please Don't Eat the Daisies' is the laugh-out-loud, can't-put-down, just-let-me-read-you-this-one comedy sensation of the season." He's in trouble. I hear he is going to be called before his peers and charged with the crime of understatement.

L. L. Day
EDITOR-AT-LARGE

Jean Kerr's "Please Don't Eat the Daisies" ($3.50) is published by Doubleday & Company, 575 Madison Avenue, New York 22, N. Y. Copies may be obtained from all booksellers, including Anderson's Book Shop, 1910 Palmer Ave., Larchmont, New York and the 31 Doubleday Book Shops, two of which are located in New York's Grand Central Station. Walter Kerr, who turns up frequently in his wife's book, speaks for himself in "Pieces At Eight" ($3.95), which has just been published by Simon & Schuster.

The Saturday Review

DECEMBER 7, 1957

Cover By Hal McIntosh

SR/IDEAS

15 A Chronicle of Carols, by Cyril Taylor

31 Ved Mehta in Little Rock, by Mary Harper Sowell

32 Who Owns the Moon?: An Editorial

SR/BOOKS FOR CHRISTMAS

18 Big Books, by John T. Winterich and John Haverstick

20 Picture Books, by J. T. W. and J. H.

22 Sports Books, by Al Silverman

24 Cartoon Books, by Jerome Beatty, Jr.

26 Art Books, by L. R. Sander

27 Nature Books, by David McCord

29 Travel Books, by Jeanette Wakin

36 Yuletide Check List

47 The Variorum Edition of the Poems of W. B. Yeats, edited by Peter Allt and Russell K. Alspach
Reviewed by Winfield Townley Scott

50 Platero and I, by Juan Ramón Jiménez
Reviewed by Edwin Honig

SR/DEPARTMENTS

6 First of the Month

8 Trade Winds

33 Letters to the Editor

51 Broadway Postscript

52 *SR* Goes to the Movies

53 Literary I.Q.

54 Music to My Ears

61 Booked for Travel

64 Literary Crypt

67 Kingsley Double-Crostic No. 1237

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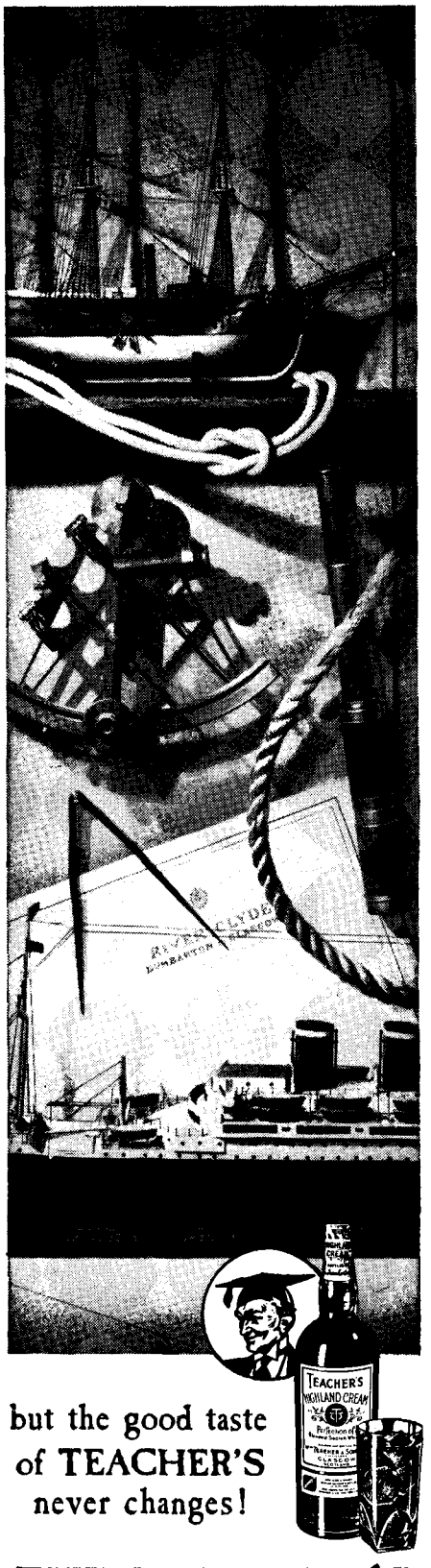

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FIRST OF THE MONTH

By CLEVELAND AMORY

THESE are interesting times to be alive—the only problem is staying so. As, in the days of the Depression, we had nothing to fear but fear, so now, it seems, we have nothing to overcome except overconfidence. That, for Americans, may be a good deal, but it is not impossible. On New York's Lexington Avenue there is a large sign, "Keeping pace with the progress of the community . . . a new funeral chapel." For those in a hurry there is also a footnote, "During modernization, service is available at other convenient locations."

• • It's remarkable how much scientific "know-how" the Russians suddenly learned, and how quickly, back here, all those reports disappeared on

how little they had in the way of automobiles, refrigerators, etc. What's good for General Motors may have been good for the country all right. The only trouble was, General Motors did not make satellites.

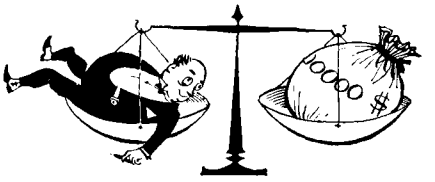
• • There is something about Noel Coward that seems to be, to a critic, what a red flag is to a bull. Two comedies opened within two days. Helen Hayes in Jean Anouilh's "Time Remembered" and Noel Coward in Noel Coward's "Nude with Violin." The critics found Miss Hayes and M. Anouilh, neither of whom can do any wrong, very funny; they found actor Coward and playwright Coward, both of whom, to critics, can do no right, very unfunny. Audiences found vice versa. People were going around saying, "Coward is terrible, the play is awful, the critics tore it to pieces, and you'll have a wonderful time." Coward was briefer. "The fact is," he told us, "the play makes a bit of fun of, well—how shall we say it?—critics."

• • Remember the old aphorism that he who is *not* a Socialist at twenty has no heart, and he who *is* at forty has no head? Well, in Bridgeport, Connecticut, a seventy-nine-year-old Socialist Mayor, Jasper McLevy, who had been in office since 1933, was defeated by a man who called himself a Progressive. McLevy was still a Socialist all right, and going on eighty, but he had grown too Conservative, it seems, and so lost his head.

• • On the personality front—and front it was—the biggest news was, of course, the separation of Miss Ingrid Bergman and her husband. A short eight years ago Miss Bergman left home and child—with child—for another man and another child, and now, after two more children, the other man wants another other woman. For once even the gossip columnists were relatively speechless.

• • Television these days is a strange combination of old movies and new documentaries. But television, like Hollywood, loves its history—obviously because it has so little. The other day we watched the very latest—about the "good old days" of that "grand old man" Milton Berle. It didn't even seem like yesterday—seemed like early this morning. Must have seemed even earlier to NBC, who, a few minutes ago, it seems, gave Mr. Berle a "lifetime" contract.

• • The most talked about magazine article of the month was undoubtedly *Fortune*'s discussion of America's richest. On top was another J. P.—not Morgan but an eccentric California oil man, J. P. Getty. Behind him were Texas's H. L. Hunt, New York's John D. Rockefeller Jr., Florida's Arthur Vining Davis, and four Pittsburgh Mellons. On the third echelon were Texas's Sid Richardson, Hollywood's Howard Hughes, Boston's Joseph P. Kennedy, New York's Daniel K. Ludwig, General Motor's Alfred P. Sloan, Jr., Palm Beach's Mrs. Frederick Guest, and two Wilmington DuPonts. Fourth were more Rockefellers, du Ponts, General Motors and oil men, as well as Vincent Astor, Clarence Dillon, Chicago's Mrs. Chauncey McCormick, Detroit's Mrs. Edsel Ford, and our ambassadors to England and



France respectively, John Hay Whitney and Amory Houghton. Doris Duke was in there too, but Barbara Hutton wasn't. It was all those husbands, of course—they'll catch up with you

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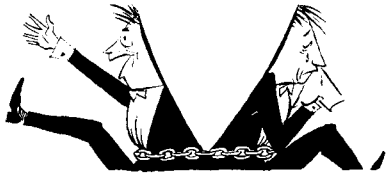
every time. Wives are evidently more reasonable. Mr. Getty, for example, has been married five times. Now a bachelor, he lives in Paris at the George V.

• • "The fact is," said *Fortune*, "the 'Very Rich' are more likely to be 'always with us' than the poor." Which is undoubtedly true, but the fact is



that *Fortune*, in its evaluation of Mr. Getty at from $700,000,000 to $1,000,000,000, was pretty liberal in adding holdings to holding companies, and pretty conservative in the matter of debt. One hitherto anonymous oilman, Tulsa's James A. Chapman, who was put down at from $75,000,000 to $100,000,000, was indignant. "I don't like having my name in print at all," he said, "but when I do I like it accurate. Why, I could buy and sell that Paul Getty." Florida's Arthur Vining Davis got in touch with a *Fortune* man direct. "Young man," he said, "if I had $20 and owed $18, would you estimate that I was worth $20 or $2?"

• • One rich man who won't always be with us, because he just died, is Hollywood's L. B. Mayer. A curious combination of fiery temper and teary sentimentality he was, at the time of his death, "ex" most of his accomplishments—his racing stable, his studio, and even most of his in-laws except David O. ("The son-in-law also rises") Selznick, who was an ex in-law all right, but nonetheless still in with Mayer. Among Mayer's distinctions were the star system, the "Oscar" Academy, the M-G-M trademark, punching people on the nose, being the first overnight guest to be entertained by Hoover in the White House, telling Greta Garbo, on first meeting her, that "American men don't like fat women," and, in his last days, sighing to one of his doctors, "People don't realize how important I am."

At his funeral people did realize it—because there was a eulogy. It was read by Spencer Tracy and written, like so many Mayer productions, by several authors, among them John Lee Mahin, Carey Wilson, and David O. Selznick. "Now L. B. is gone from among us," Tracy read, "leaving as a bequest the wealth of his self-respect, the swiftness of his gallant spirit, and the native treasure of his humble wisdom."

Even for Mr. Tracy, the job was colossal.

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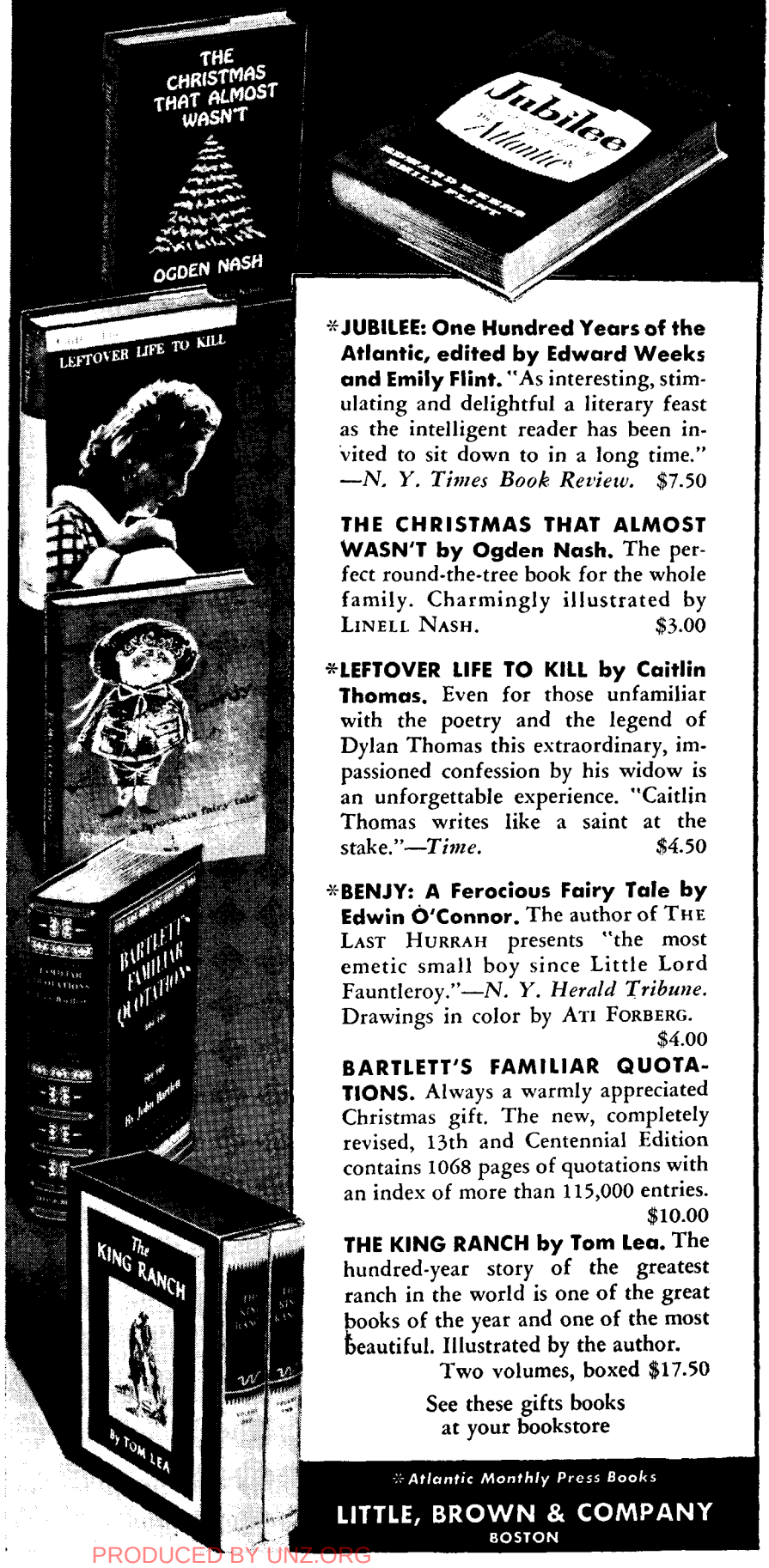

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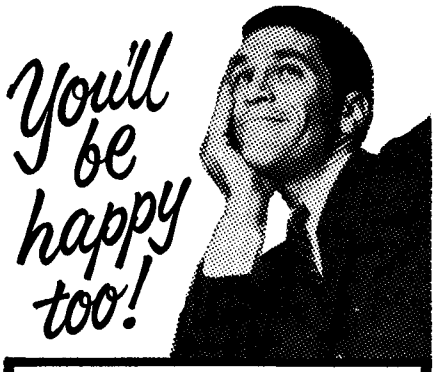

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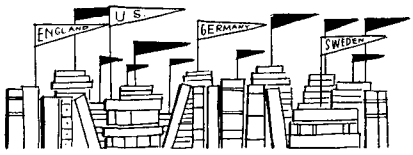
TRADE Winds

EVEN THOUGH people were gathering more than 300 years ago in Frankfurt, Germany, to buy, sell, and talk about books, the city is still today the world center of the trade, particularly with its only rival, Leipzig, behind the Iron Curtain. The recent (October) International Book Fair in Frankfurt proved the point. More than 1,300 book publishers from twenty-two countries exhibited some 60,000 book titles. Their representatives could read and discuss the products of what was virtually the complete world book market. What this means was explained to me by our own Associate Publisher, W. D. Patterson, and by Curtis A. Benjamin, president of the McGraw-Hill Publishing Company, both of whom were there:

Benjamin: At the Fair you see the books of the whole civilized world.



It makes you feel very humble. You see that one publisher, or even one country's publishers, are a very small part of the whole world of books. American publishing could disappear and not be missed.

Patterson: Yes, we had 101 publishers, but Switzerland had 102, Great Britain 208, and West Germany 582. There are 4,000 booksellers in West Germany, many more than in the U. S., incidentally.

Benjamin: The sales atmosphere is just like a country fair, people buying and selling as though they were dealing in livestock. In four days McGraw-Hill sold $40,000 worth of books, $12,000 of it in scientific and technical titles to Poland alone, and the balance of it mostly to Eastern European countries. I feel that comparable sales must have been made by other American and British publishers. There were large Russian and Polish delegations going around and buying all over the place, placing orders for scientific, technical, medical, and reference books which they would ordinarily not even hear about.

Patterson: Translation rights is big business at the Fair. Publishers would pick up a book, talk about it, and sign the contract then and there. Book business was done during the day, at breakfast, dinner, and all the time.

Benjamin: You can literally cut your costs in half. For example, in a couple of days we projected, discussed, and closed a deal on a multi-language reference work to be published simultaneously in Italian, French, English, and German. On another occasion a Swedish publisher came to see me, showed me a book; I looked at it, and in ten minutes we had made an agreement.

Patterson: American books have high prestige, but there are magnificent examples by other countries of books, designs, binding, printing. Publishing in the U. S. has a long ways to go in craftsmanship when compared to the imaginative quality shown by some foreign countries.

Benjamin: The best examples are the children's books from Denmark. The British and German designs are works of art; Swedish and French publishing is generally good, too. On the other hand, Russian, Polish, and Nationalist Chinese books were very poor in paper, printing, and design.

PHYLLIS CERF and Edith Young, who are the wives of Bennett and Lewis, respectively, are the authors of "The Complete Family Fun Book," which is filled with all kinds of excellent games for little kids, grown-ups, and those in between.

Investigation shows that eleven-year-old Jonny Cerf and thirteen-year-old Linda Young had more than an idle hand in the doing. They tested all the puzzles, quizzes, and games in the children's section and invented a few of them, too, such as Linda's Robot Puzzle and Jonny's Cross Number Puzzle. Linda went further; she took a copy of the book to school and pushed it. Got a lot of orders. One kid said, "Gee, your mother wrote with Bennett Cerf's wife! I'll buy

the book if you'll get me his autograph."

But Jon didn't sell. Didn't even take the book to school. In fact, he was indignant at the thought.

"I don't have time, Mom! It's rush, rush, rush all day!" He's excused.

PIERRE DANINOS is a Frenchman who wanted to satirize his own country;

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The new bestseller by AYN RAND. Her first novel since *The Fountainhead*. *$6.95*

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WHITNEY DARROW, JR.'s sparkling, sophisticated book of cartoons from *The New Yorker*. *$3.50*

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The new novel by NANCY WILSON ROSS, author of *The Left Hand Is the Dreamer*. "I haven't enjoyed a new novel so much in a long time."—CHARLES POORE, *N. Y. Times* *$3.75*

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ISAK DINESEN again casts her magical spell with a new collection of hypnotically beautiful stories about the real and the chimerical. *$4.00*

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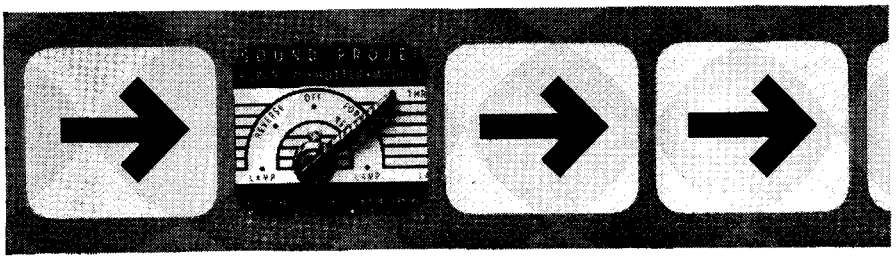

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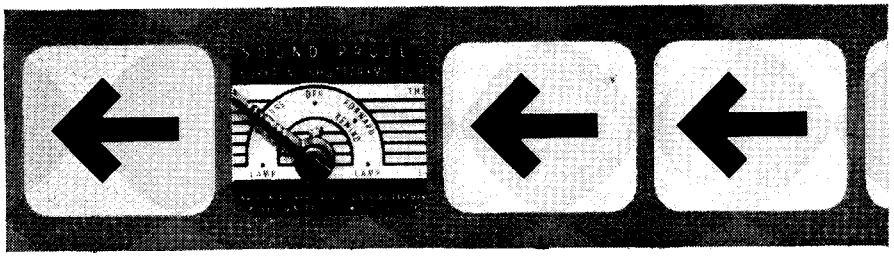

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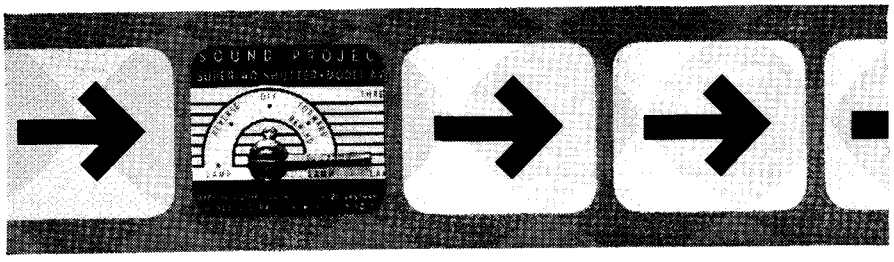

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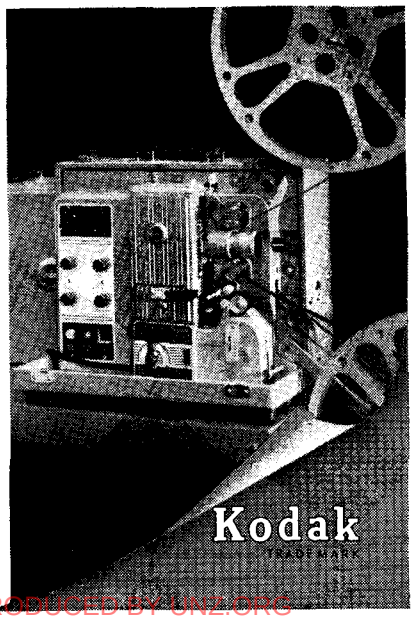

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he knew they wouldn't listen to him, so he invented a Major Thompson, choosing this Englishman to speak about the French—he, Daninos, apparently doing the translation. The French listened, laughed, bought about a million copies of "The Notebooks of Major Thompson." Now, in "The Secret of Major Thompson," the major is giving us and the English the business.

Great credit to Pierre, the Gaul, who can write so sharply about Angles and Saxons. The tremendous success has done the mythical Major Thompson more good than M. Daninos, who says:

"Most people think there is a Major Thompson. He is now much better known in France than I. He is in the wax museum in Paris, and each day he gets the latest issue of the London *Times* placed under his arm. Lady Jebb, wife of the ambassador, made a speech when they unveiled the wax figure to NATO officials there. Major Thompson every day gets many letters from tourist agencies, insurance companies, salesmen. One woman wrote the publisher, objecting to my translation of the 'Notebooks,' wanting to see the original so she could get the flavor of the Major's own prose."

Pierre is now working on a book about tourists—French tourists. The French are much more touristy now, he says, than before the war, when they were *casanier,* whatever that means. "Rich Parisians are very snobbish; they go to New York," M. Daninos says, "But mostly, French tourists go to Southern Europe. They are objectionable to some extent, apparently. When Americans leave a country they speak of it in numbers, like this cost so much and that was so so big. French tourists are always comparing everything with their own country, like 'We've got better at home'."

ANOTHER FRENCHMAN has written one of the loveliest books of the year. He is Andre Dhotel and the book is "Faraway." It won't be a great success in this country, for it doesn't have the fine descriptive qualities of our best-selling novels such as those by Cozzens, Metalious, McPartland, Spillane. Instead it is just a nostalgic, unforgettable story so magical that it makes you want to run away from home. The author is a professor of philosophy who has written fourteen novels and volumes of essays and poems, winning two literary prizes, one for "Faraway."

"When I like a place or a country," he wrote me, "I am sure that I will find a story. In this case, I wanted to talk about the Ardennes forest

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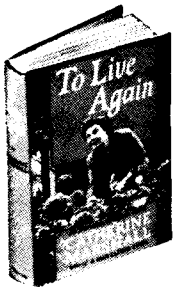
Dear Santa—

Naturally I want books for Christmas. To make things easy, here's an ad I've clipped which shows the books I'd really love to have-



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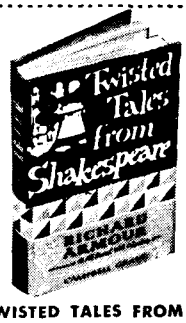

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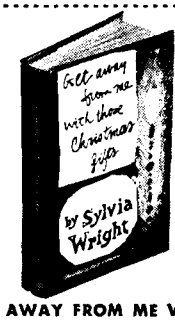

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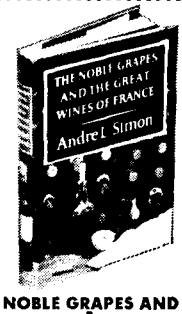

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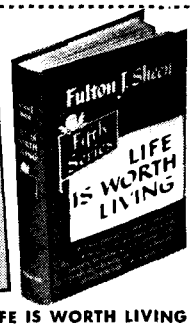

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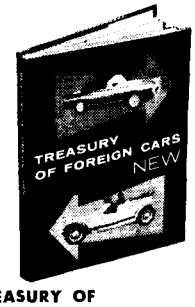

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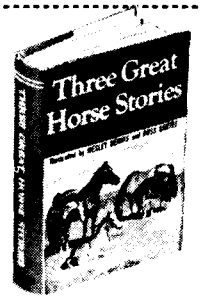

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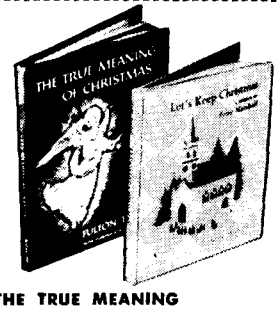

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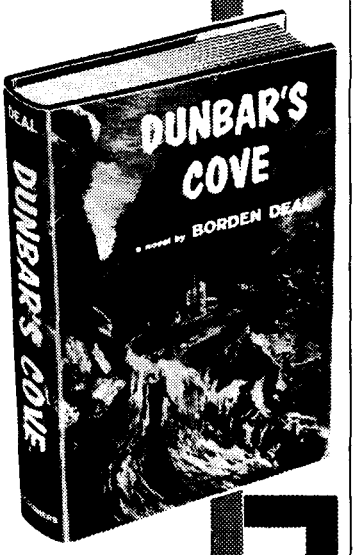

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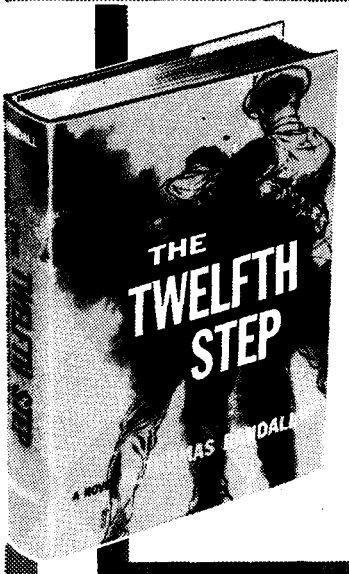

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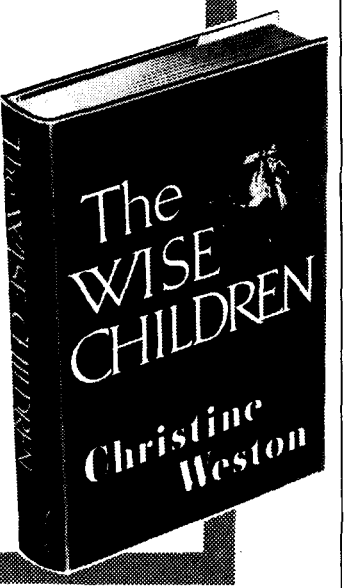

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CHARLES SCRIBNER'S SONS

and the port of Antwerp, where I camped two years ago near a field of gladioli, behind which the large steamboats on the Scheldt were passing. The hero of the story had to go from the forest toward the water, and this is how he met a lost child and a horse. The rest is simply the joy of discovery, with the accidents, irritations, and pleasures that exist in every life. Can you imagine how surprised I was to read in an American magazine that an allegorical role was attributed to the people in my book?

"Although I remain a professor of philosophy, I try to separate myself from everything philosophic, not because I don't like philosophy but because I like even better fresh air, the countryside, the sea, etc."

IN "PLEASE DON'T EAT THE DAISIES" Jean Kerr has collected some of the funniest short pieces I've ever read. Jean is married, you know, to Walter Kerr, the drama critic and, furthermore, playwright. The two of them have collaborated on some plays, and not collaborated on others. They did "Touch and Go," for example. Now they are doing a musical called "Goldilocks," a rough-and-tumble comedy about the silent movie days.

The Kerrs met when she was stage manager of a production at Marywood College in Scranton, and Walter came down from Catholic U., where he was drama professor, to see it.

"Our drama teacher had talked about him," Jean says, "and I thought he would be about seventy or eighty years old or something. He turned out to be only twenty-six. I was seventeen. We were married in August and I went down there to get my M.A. I was in all his classes. I wrote a play called 'Whims and Needles,' with a heroine named Germaine Woolfstuffle, and showed it to him. He looked at it and said, 'Honey, this is terrible'."

What kind of a marking system do you call that? —JEROME BEATTY, JR.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1236)

THE PSALTER:
PSALM THIRTY-THREE
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Rejoice in the Lord, O ye righteous: for it becometh well the just to be thankful.

Praise the Lord with harp: sing praises unto him with the lute, and instrument of ten strings.

Sing unto the Lord a new song: sing praises unto him lustily with a good courage.

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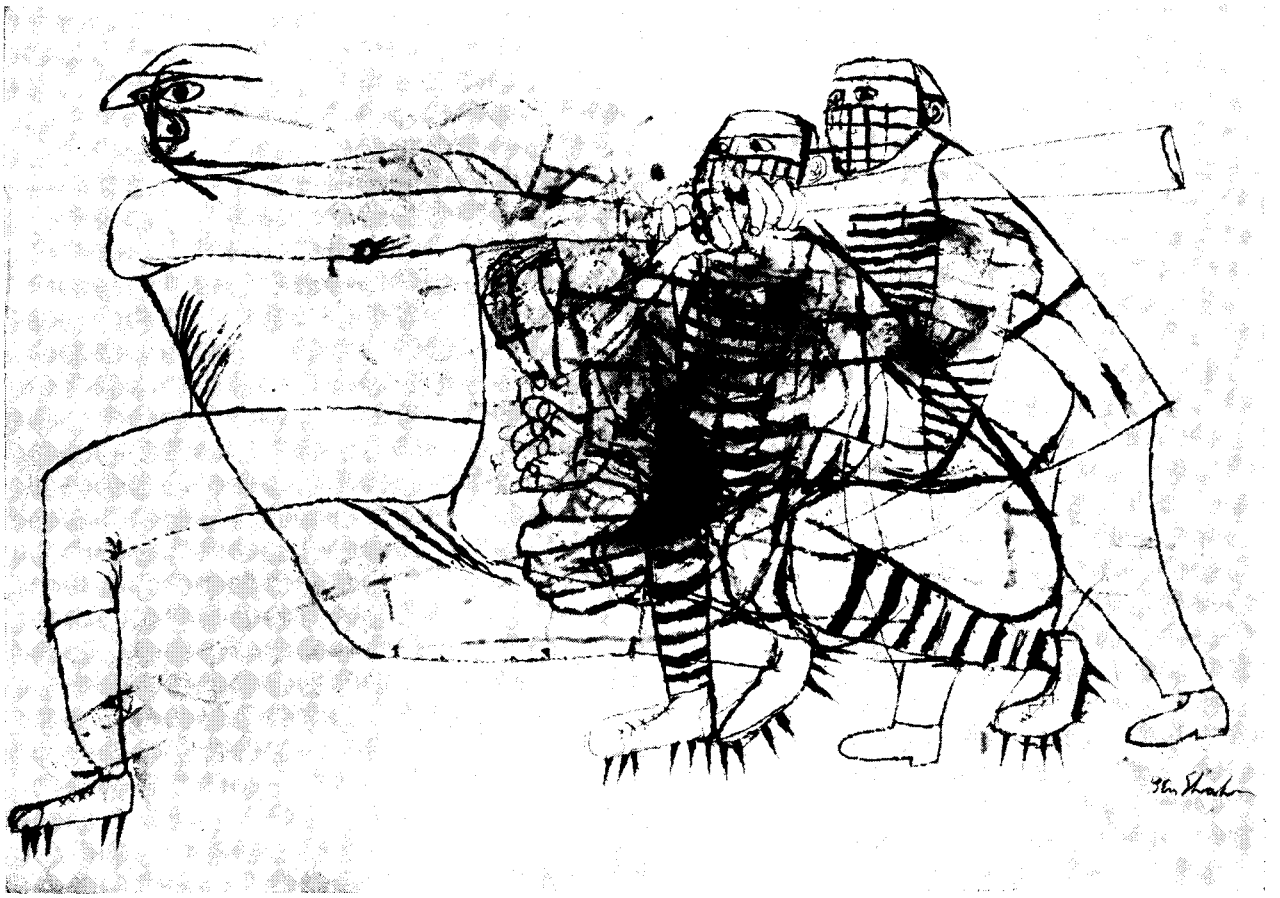
(The American Tradition Series is sponsored by the Popular Education Project of The Fund for The Republic, Inc.)



Subversion in Dallas

This is the way action at home plate looked one day to Ben Shahn, the artist. Entitled "National Pastime," it was included by the publishers of *Sports Illustrated* in a traveling exhibition called "Sports in Art," which was composed of 102 pictures from American collections. The selection covered a wide range of sports activities—from Goya's bullfighter to Frasconi's rope-jumping children.

The collection went from Boston to the Corcoran Gallery in Washington. The third showing was in Louisville, after which it was scheduled to go to the Dallas Museum of Fine Arts on March 25, 1956.

But in January a group calling itself "The Dallas Patriotic Society" demanded that the Dallas Art Association refuse to hang four of the pictures in the exhibit.

The Society's complaints were not directed at the pictures or their content. The demand for removal was on the ground that the artists who painted them were reported to have "Communist or Communist-front records." The Trustees of the Art Association investigated these charges with care and diligence.

The Trustees rejected the demand of the Society. In part, they said ***"...One of the basic principles of American Justice is that a person is presumed innocent until proved guilty, viz. Article VI, Bill of Rights, Constitution of the United States...*** the fundamental issue at stake is that of freedom and liberty—not just for the Dallas Museum of Fine Arts, but eventually for our school system, our free press, our library, our orchestra, and the many other institutions of our society. We believe that democracy cannot survive if subjected to bookburning, thought control, condemnation without trial, proclamation of guilt by association —the very techniques of the Communist and Fascist regimes."

Thus the Dallas Trustees spoke out for the people of Dallas.

President Eisenhower has said "that freedom of the arts is a basic freedom... For our Republic to stay free, those among us with the rare gift of artistry must be able freely to use their talent. Likewise our people must have unimpaired opportunity to see, to understand, to profit from our artists' work."

The right to see was not impaired in Dallas.

The stand of the Trustees of the Dallas Art Association is an example of the countless ways in which Americans are strengthening the tradition of fair play in their daily lives. In ways like these the principles of Jefferson, Madison and Lincoln live in twentieth-century America.

The American Traditions Project of the Fund for the Republic has compiled hundreds of true stories of contemporary Americans whose actions have advanced the cause of freedom and justice. Some of these stories have been published in an illustrated booklet, "The American Tradition in 1957." Free copies are available. Write to the American Traditions Project, Box 48462-CS, Los Angeles 48, Calif.

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The Saturday Review
DECEMBER 7, 1957

A CHRONICLE OF CAROLS

The Births and Rebirths of Christmas Songs

By CYRIL TAYLOR, *Warden of the Royal School of Church Music and editor of the forthcoming "Hawthorn Book of Christmas Carols" (Hawthorn, $3.95), from which this article is taken.*

Goday, my lord Sire Christëmas,
goday!
Goday, Sire Christëmas, our King,
For every man, both old and ying,
Is glad and blithe of your coming.
Goday, my lord Sire Christëmas,
goday!
—FIFTEENTH-CENTURY CAROL.

THE word "carol" is often loosely used to cover almost any music sung at Christmas, even though many of the most familiar tunes are really hymns. Shorn of "O come, all ye faithful," "While shepherds watched," and one or two other hymns any book of "carols" would be absurdly incomplete as a collection of those pieces with which Christmas is popularly celebrated, and any child who received such as a present from his parents could bear them a legitimate grudge.

Still, there is a real difference between carols and hymns, though it is sometimes hard to draw a dividing line, and in order to appreciate it we must take a look at the carol's history. Its origins at once reveal the heart of that difference, for the Old French *carole* was a round-dance, accompanied by singing on the leader-with-chorus plan, or what is commonly called "solo and chorus." A very early Nativity carol (c. 1350) has as its refrain:

Honnd by honnd we schulle ous
take
And joye and blisse schulle we
make.

Or here is Chaucer in "The Romaunt of the Rose":

Come neer, and if it lyke yow
to dauncen, daunceth with us
now.
And I, withoute tarying,

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The Tranquilizing Influence of Other Whales

By Marian Storm

"SHE ran alone under the wild green water,"
The lecturer told his audience. "Who knew
With what vain hope? Seas in her wake got redder,
Yet she raced on while both harpooners fought her,
Kicked up her flukes to sound in a last deep header.
Was it despair or something else that led her?
But then we saw! Beyond, her comrades blew.

She stopped with a giant gasp, content, and rested,
Confiding as if saved. Blood, knives were no deterrent
To that vast joy: 'Look, I am with my own!'
Our butchery would be almost uncontested.
She felt secure since she was not alone,
And the tranquilizing influence of other whales was soon apparent."

. . . Sweet all-night theatres, the traffic's endless current,
People still on the streets and millions near!
Protect us, crowd, with the blessing of commotion:
No need to think now, in the human ocean,
Nor to remember; much less, fear,
Where the tranquilizing influence of other whales is so apparent.

Wente into the caroling.

And again in the Prologue to "The Legend of Good Women":

And after that they wenten in compas,
Daunsinge aboute this flour an esy pas,
And songen, as it were in carole-wyse,
This balade, which that I shal you devyse.

It was probably because of its association with dancing that the carol was for so long frowned upon by the Church—and perhaps with good reason, because dancing was connected not only with pagan religion, but also with gross immorality. A seventh-century edict from Rouen is often quoted, forbidding men to indulge in "dancing (*ballationes,* our 'ballad'), leaping, dance-songs (*caraulas*), or diabolical songs on the Feast of St. John, or on any other feast day." St. John's Day, of course, was particularly dangerous, because, it fell on Midsummer Day, with which heathen festivities were connected.

BUT the carol could not be forever suppressed. It was part of the irresistible desire in the Middle Ages for song in the vernacular, expressing itself in forms and rhythms less withdrawn and august than those to be found within the church walls. Hence the definition of carols by Dr. Percy Dearmer as "songs with a religious impulse that are simple, hilarious, popular, and modern." This movement for bringing religion to the people had long been in the air. It was in 1223 that Francis of Assisi, weary of the inadequacy of abstract doctrinal statements about Christ's incarnation, had decided to bring it home to the hearts and imaginations of his fellow countrymen by the Christmas Crib at Greccio. In the new springtide of religion to which Francis and his followers gave birth, "the soil of all Europe," writes Canon Winfred Douglas, "blossomed with fresh song." France with its *Noëls,* Italy with its *laudi spirituali,* Spain, Germany, and Scandinavia were all of them familiar already with the carol when in the fifteenth century it burst into flower in England. The Mystery Plays did for the common people in the streets what readings and sermons could never have done for them in church, and the carol spoke to them as the austere liturgical hymn, written in a foreign language, could never speak. "It gave voice to the common emotions of healthy people," writes Dr. Dearmer, "in language that could be understood and music that could be shared by all." The New Humanism, the New Learning, the discovery of the New World—all these belong to the fifteenth century, the beginning of the Modern Age; and in that setting the carol found itself completely at home.

In English music of the fifteenth century it made for itself an important place—so much so, in fact, that in the series of English musical classics promoted at the time of the Festival of Britain in 1951 a place was given to "English Medieval Carols." Dr. R. L. Greene has described these fifteenth-century carol-poems as "intended, or at least suitable, for singing, made up of uniform stanzas, and provided with a burden (refrain) which begins the piece and is to be repeated after each stanza." So the original leader-with-chorus scheme, associated with dancing, was maintained, though the dancing itself had disappeared. Nearly 500 lyrics in this form survive, and are thought to have been written by the preaching friars, as a counterblast to pagan survivals. Of the musical settings, well over 100 can still be found in manuscript. Most of them are written for three voice-parts and are difficult music, never intended for the plain man's use. They were written to be sung by professionals in great churches, perhaps on high days, at the end of Mass and of the Daily Office when the liturgical solemnities had been duly observed, and the musicians had the opportunity for an extra-liturgical fling.

But carols were written for ceremonial occasions outside, as well as inside, church. The famous "Boar's Head Carol," still sung every Christmas at Queen's College, Oxford, was written for a banquet; so was the splendid dialogue in which Sir Christëmas bids the revellers "Buvez bien par toute la compagnie." The great "Agincourt Song," Mr. Stevens suggests, may well have been sung in procession by the King's own professional choir, the Chapel Royal, when the City of London turned on everything it knew to welcome Henry V on his triumphant return. It therefore comes, with one or two others, into the class of what may be called "political" carols—but still to mark a ceremonial occasion.

A FASCINATING feature of these medieval poems is the way in which the authors stirred into their carol-brew all manner of familiar quotations from the Latin services, particularly from the Office Hymns, used so haphazardly that one can only call them "tags." This device served, perhaps, to make the carols respectable, and to show that they had not altogether, so to speak, let go of mother's hand. Here is one out of countless examples:

O lux beata Trinitas!
He lay between an ox and an ass,
Thou mother and maiden free;
Gloria tibi, Domine.

And here, with French also stirred in, is an even richer brew:

Omnes gentes, plaudite,
Car notre Saviour est né;

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Over all blessèd he be,
Rex alpha et O.

Gloria tibi, Domine,
Fontaine de grâce et de pitié;
Of all thy goodness we thank thee;
Benedicamus Domino.

We still sing today a number of these "macaronic," or mixed-language pieces, and one of the finest and best known of all German carols, "In dulci jubilo," reminds us that the "macaronic" habit was not confined to England.

One other use for the medieval carol which we must mention was for the Mystery Plays. These grew out of the Latin plays which were acted in church as an integral part of Divine Service, but they were written in the vernacular, and being designed to be played out of doors (as one may see them nowadays, for instance, at the York Festival) they admitted a much greater popular, apocryphal, and even humorous element. In the Second Shepherds' Pageant of the Wakefield Cycle (early fifteenth century) the shepherds talk together in the fields:

GIB: *Where are our sheep, boy?*
DAW: *Sir, this same day at morn*
I left them in the corn,
When they rang Lauds.
They have pasture good, they cannot go wrong.
COLL: *That is right. By the rood, these nights are long!*
Yet I would, ere we yode (went), one gave us a song.
GIB: *So I thought as I stood, to mirth us among.*
DAW: *I grant.*
COLL: *Let me sing the tenory.*
GIB: *And I the treble so high.*
DAW: *Then the mean falls to me.*

For the subsequent three-part carol three professional choir-singers from the town may well have been needed.

In the sixteenth-century, Reforming zeal, which alleged "idolatory and superstition" against the Mystery Plays, dealt a severe blow to carols as religious songs. It removed, as Edith Rickert points out, several of the chief sources of inspiration of the older writers: worship of the Virgin Mother was frowned upon, there could be no more carols for saints' days, and even the Nativity itself had to be viewed less from a dramatic standpoint and more as a scheme of salvation. The religious elements, she concludes, were strained cut from the popular accretions with which they had been mingled, and a great deal was lost, however necessarily, in the process. A similar brake must have been put upon the singing of carols in church, where by the compilers of the First (1549) and more particularly of the Second (1552) English Prayer Book they would have been regarded as one of those embellishments against which they had set their faces, in order that nothing might prevent the hitherto largely passive onlookers at worship from becoming full participants in it.

One of the chief points to be noticed all through the history of the carol is the way in which its mood and emphasis have changed with the centuries. The Reformation certainly meant for the carol one such change of mood and shift of emphasis. The Crucifixion began to figure more often than the Incarnation as subject-matter. The year 1564, for instance, produced a collection entitled "Carols exhorting men to put their trust in Christ alone." They were becoming more solemn, farther removed from the sometimes thinly veiled pagan background of medieval examples, divorced from their joyful humanity and their simple adoration. As the chilling fingers of Puritanism tightened their grip on the throat of English religion, this was the kind of carol which struggled into sound:

The life of man it is but a span,
It's like a morning flower;
We're here today, tomorrow we are gone,
We are dead all in one hour.
Today you may be living, dear man,
With a many thousand pound;
Tomorrow you may be dead, dear man,
And your corpse lie underground.

The more joyous type of carol survived by going underground, and living, somewhat precariously, in the popular memory, the storehouse of which was replenished every year by the sale of carol broadsheets in many parts of the country. This dependence on memory fully accounts for the many variants to be found in the words and music of the more popular carols of the time.

OLIVER GOLDSMITH, writing in 1766 about the parishioners of the "Vicar of Wakefield," remarks that they kept up the Christmas carol"; and nearly sixty years later, in 1820, Washington Irvivng, visiting Regency England from America, "had scarcely got into bed when a strain of music seemed to break forth in the air just below the window. I listened, and found it proceeded from a band, which I concluded to be the men from some neighbouring village. They went round the house playing under the windows. Even the sound of the men," he adds, "rude as may be their minstrelsy, breaks upon the midwatches of a winter night with the effect of perfect harmony." That which had disappeared from the churches and from the houses of the

(*Continued on page* 64)

"Could I have the seat for Christmas, Santa?"

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BOOKS FOR CHRISTMAS

As of today, there are only fifteen shopping days until Christmas—but cheer up, we have something helpful to suggest. Indeed, we have more than 500 suggestions—books so varied in subject matter and style that there is surely at least one to appeal to every person on your list from three to 103, volumes new enough that it's not likely he's already read them.

All the books reviewed, quoted, or described in this issue have been selected to make your seasonal chores easier. On this and the following pages are printed seven articles reviewing several hundred new books that were designed by their makers for Yuletide giving. On page 36 begins a check list of books reviewed in other issues that will be fun to give and receive.

—RAYMOND WALTERS, JR.

THIS is the season of the year when any book is potentially the perfect Christmas present for somebody. But, as everybody knows, the bigger the book the better it looks in Christmas ribbons, and so this year the publishers have provided a super-abundance of that type of Christmas package which is known as the anthology. Of these none is more up-to-the-minute than is an anthology entitled **"The Great Explorers,"** edited by Helen Wright and Samuel Rapport (Harper, $5.95). Its forty-seven selections end with Arthur C. Clarke's "Going into Space," an article in which Mr. Clarke describes in detail a post-Sputnik trip to the moon. The collection is also unusual in that its selections average nearly five thousand words apiece, and, as you will see if you multiply the figures correctly, the result comes to a considerable book. The authors represented are largely modern, even recent, although Herodotus is in the cast (and so is Edith Hamilton on Herodotus, though first-hand accounts predominate throughout the book).

"The Old Farmer's Almanac Sampler," edited by Robb Sagendorph, (Ives Washburn, $5), is drawn from the copious repository created by 166 years of continuous publication of the famous almanac. The admirable text is preceded by an informative historical sketch. (The jacket deserves a word, too; it is reproduced directly from an original needlework sampler designed and worked in full color especially for this book by Mrs. Douglas Ryan. Credit where credit is due.) From Random House has come **"A Treasury of American Anecdotes,"** edited, with section introductions, by B. A. Botkin ($3.95) and subtitled "Sly, Salty, Shaggy Stories of Heroes & Hellions, Beguilers & Buffoons, Spellbinders & Scapegoats, Gagsters & Gossips from the Grassroots and Sidewalks of America." Actually it is a 279-page collection of American folk humor which also contains definitions of such different types of national and/or historical humor as the "traveling anecdote," the "Yankee trick," and the "Western hoax." From Sheed & Ward has come **"The New Guest-Room Book,"** assembled by F. J. Sheed ($7.50), a potpourri of reading matter which contains, among other interesting material, a complete and unabridged detective story by the late Msgr. Ronald Knox and an interesting account by no less a personage than Alfred Noyes of a time when no less a personage than Harriet Beecher Stowe became tipsy by mistake on a cup of claret. And this year the off-beat apothegm, often born to waste its sweetness on the desert air, is put in the show window in **"The Book of Unusual Quotations"** (Harper, $3.95), compiled by Rudolph Flesch, author of "Why Johnny Can't Read." Well, Mr. Flesch can read all right, and his new book is the fruit of his own reading. The arrangement is by cate-

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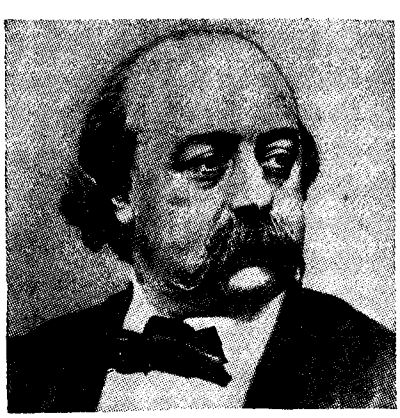
gories, from Abroad and Absent through Youth and Zoos. (We spot checked on Sin, Virtue, Gambling, Decency, and Prohibition. All are present except Decency.)

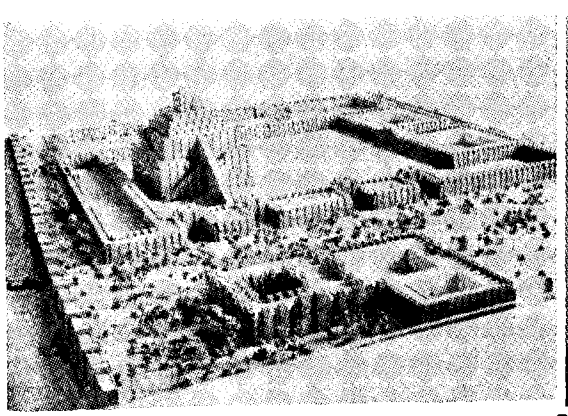
Contemporaneity is strongly accented in **"The Family Book of Humor"** (Hanover House, $3.95), edited by Helen Hoke. This agreeable medley consists largely of pieces that average 500 words, and includes short stories, first—person bits, verse, or cartoons by Morris Bishop, John Crosby, Emily Kimbrough, Ruth McKenney, Wolcott Gibbs, and Art Buchwald, all of whom rub shoulders with Benjamin Franklin, Oliver Wendell Holmes, and Godey's *Lady's Book*. (Puzzles are also included. Try this one, by Boris Randolph: take three plus signs and two minus signs. Insert them in the row of figures 1 2 3 4 5 6 7 8 9 equals 10. Answer on page 544.) **"The Complete Family Fun Book,"** by Phyllis Cerf and Edith Young (Random House, $2.95) offers a series of suggestions toward exactly what its title implies, all garnered by two ladies who have for years been collaborating on *The Saturday Review's* "Literary Crypts": In it are a myriad of puzzles and games to keep both adults and children happy as well as a "Mind Reading Made Easy" section for the benefit of adults who want to fool children and other adults. Some adults will find just as much fun leafing through a four-volume set, neatly boxed, entitled **"People, Places, Things, and Ideas,"** edited by Geoffrey Grigson and Charles Harvard Gibbs-Smith (Hawthorn, $27.95) in which, with a strong British accent, these two editors have alphabetically rounded up a whole boxful of interesting subjects, from Akbar, who appears in the volume entitled "People" to Yoga, which appears in the volume entitled "Ideas." Ailurophiles will welcome **"Of Cats and Men"** (Macmillan, $3.95), wherein Frances E. Clarke has assembled twenty-five selections (fiction, verse, personal experience) by an assorted company that includes Elmer Davis, Walter de la Mare, T. E. Eliot, Lafcadio Hearn, Roy Chapman Andrews, Damon Runyon, and, of course, Carl van Vechten. There are sixteen superb full-page illustrations from Egypt-300 B.C. to Hans Erni, plus Steinlin title-headings.

Some four hundred selections from two hundred authors comprise **"A Treasury of Friendship"** (David McKay, $6.95), compiled by Ralph L. Woods, an old anthological hand whose newest volume offers prose, verse, both short and long (from Aesop and Bronson Alcott to Xenophon and Charlotte Yonge). Several people are represented who, you might have thought, would have had no friends at all, but there is no waste space here, every page being full up. Julian Messner, Inc. has brought out **"Peter Freuchen's Book of the Seven Seas"** ($7.50) by the late author who achieved his greatest publicity as a contestant on "The $64,000 Question" just before his death. Freuchen's book, like the TV program, covers a little of everything about his subject matter, from tales of pirates to tales of ghost ships and sea serpents, from marine history to marine predictions—one of which concerns the possibility that warm Pacific waters may some day be pumped into the Arctic Ocean, thereby converting Siberia and Northern Canada into flourishing and fertile agricultural regions. A. C. Spectorsky has previously given us "The Book of the Sea," "The Book of the Mountains," and "The Book of the Sky"; he now presents **"The Book of the Earth"** (Appleton-Century-Crofts, $12.50), a lavish companion volume. The seventy-two extracts in this volume extend from Homer to now, with living writers strongly stressed. Among today's sound earthfolk who are represented are George R. Stewart, Wallace Stegner, Pearl Buck, Jesse Stuart, Alan Paton, Conrad Richter, Lewis Gannett, Cleveland Amory, Frank Sullivan, Joseph Wood Krutch, and John P. Marquand. There are sixty-four pages of superb gravure illustrations. A Christmas offering entitled **"Confessions and Self-Portraits,"** edited by Saul K. Padover (John Day, $5.75), draws upon 4,600 years of autobiography, from that of Uni of Egypt to that of Jawaharlal Nehru. (Credit Robert Southey with the invention of the word "auto-biography," says Dr. Padover. It first appeared in a *Quarterly Review* paper in 1809.) All of the seventy-four extracts appearing in Dr. Padover's volume emphasize self-analysis, particularly at "some critical or decisive period in a person's life." **"Triumph Over Odds,"** edited by J. Donald Adams (Duell, Sloan & Pearce, $6), is evenly divided into two sections: "Man Against the Outer World" and "Man Against the Inner World." Characters from the Old Testament lead off each of these sections—David and Goliath the first, and Job the second. Greece and Rome provide several examples; but most are recent or sub-recent personalities: Charles A. Lindbergh, Maurice Herzog, T. E. Lawrence, Richard E. Byrd, Van Wyck Brooks, Anne Frank, Betsy Barton, John Gunther—forty-six altogether.

THE O. Henry Memorial Awards were instituted in 1919, and save for a two-year intermission (1952-1953), they have been made annually ever since. **"First-Prize Stories from the O. Henry Memorial Awards 1919-1957"** (Hanover House, $3.95), edited by Harry Hansen, who also edited the yearly volumes from 1933 through 1940, is a collection of the winning stories from the very beginning, and it contains, therefore, the best short stories, in the opinions of competent committees, that have been published in America in successive years since the end of the World War I. The first five winners were Margaret Prescott Montague, Maxwell Struth-



Gustav Flaubert.



Babylonian ziggurat and precincts.

Oscar Wilde.

—*From "People, Places, Things, and Ideas."*

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ers Burt, Edison Marshall, Irvin S. Cobb, and Edgar Valentine Smith. The most recent five have been Harris Downey, Thomas Mabry, Jean Stafford, John Cheever, and Flannery O'Connor. **"Tell Me a Story"** (McGraw-Hill, $5) contains sixty yarns of all sorts and sizes (from Aesop to Ray Bradbury) chosen by Charles Laughton, whose own intercalations, many of them several hundred words long, are a delight. Many of these relate to his own experiences as a public reader. In **"Doctors' Choice"** (Wilfred Funk, $3.95), Phyllis and Albert Blaustein have assembled stories about physicians and medicine as chosen by famous M.D.s. Among the choosers are Dr. A. J. Cronin, Dr. Somerset Maugham, Dr. William C. Menninger, and Dr. Paul Dudley White; among the chosen are Stephen Vincent Benét, Pearl S. Buck, Somerset Maugham, and F. Scott Fitzgerald. (Dr. Maugham did not pick Mr. Maugham.)

Three complete novels, two of which won Pulitzer prizes ("Alice Adams," "Penrod," and "The Magnificent Ambersons"), extracts from three other novels, and seven short stories are all garnered in **"The Gentleman from Indianapolis: A Treasury of Booth Tarkington"** (Doubleday, $4.95). The volume was edited by John Beecroft, with illustrations in full color and pen-and-ink by John Alan Maxwell. **"The Best Short Stories of Frank R. Stockton"** (Scribners, $2.75) still poses the classic question of "The Lady or the Tiger?" But it also contains some lesser known—and today still surprisingly fresh—Stockton stories, including "A Piece of Red Calico" and "A Tale of Negative Gravity." In the same format, though a little thicker since he was a more prolific writer, Scribners has also brought out a new collection of **"The Best Short Stories of Ring Lardner,"** ($4.50) including the inevitable "Haircut" and "Alibi Ike" and "Champion," but also including a score of such other Lardner offerings as "I Can't Breathe," "Hurry Kane," "Ex Parte," and "There Are Smiles." And Harcourt, Brace & Company has issued a handsome collection of the writings of Carl Sandburg entitled **"The Sandburg Range"** ($6), which, in addition to containing representative portions from representative Sandburgiana, has been freshened up with ten new poems and two new short stories.

Most modest of this year's anthological clusters is **"The Family Christmas Book"** (Prentice-Hall, $2.95), edited by Dorothy Wilson. Its eleven contributions are mainly very recent —by Elizabeth Bowen, Pearl S. Buck, Dorothy Canfield Fisher, Shirley Jackson, and Nathaniel Benchley, for instance, all of whom make William Dean Howells, also present, look like Methuselah. There are twenty-four cartoon reproductions from periodicals. And, terminally, we adopt the formula of a highly esteemed contemporary magazine when listing a book the contents of which, in whole or in part, appeared originally in its own pages: *Note:* **"The Saturday Review Treasury,"** subtitled "A Volume of Good Reading Selected from the Complete Files by John Haverstick and the Editors of *The Saturday Review*," has been published by Simon & Schuster ($6).

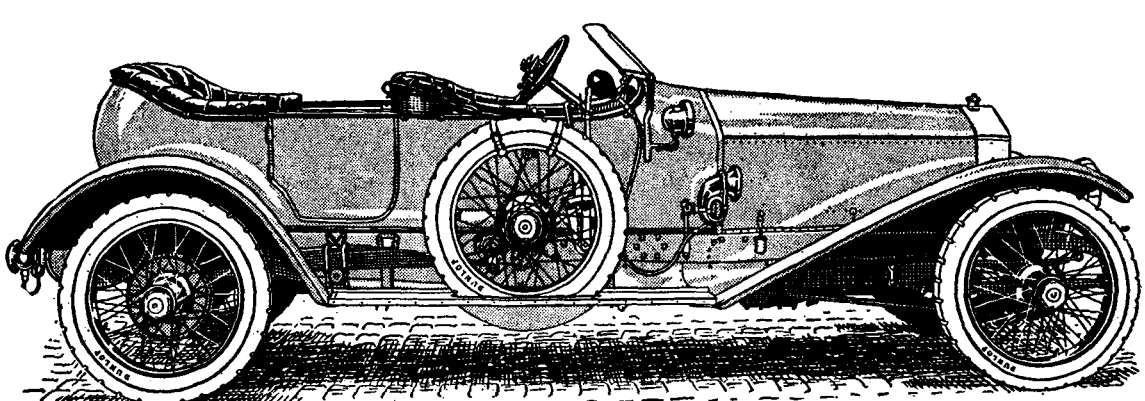
—JOHN T. WINTERICH AND JOHN HAVERSTICK.

PICTURE BOOKS

CHRISTMAS is a colorful season, and the publishers have not forgotten that fact, bringing out big, handsome picture books in full colors (as well as in black and white) that are calculated to appeal to the Yuletide bookworms. From Hawthorn Books has come a volume entitled **"Behold My Glory,"** by William Purcell ($8.95). It contains thirty-two full-color reproductions of masterpieces of Biblical painting from Giotto and Fra Angelico to Rembrandt and Vermeer, paintings that stress the life of Christ. There is text which discusses in narrative form the Scriptural background of each painting and a commentary gives brief accounts of the artists.

"The American Heritage Book of Great Historic Places" (Simon & Schuster, $12.50) contains 700 pictures (of which 154 are in full color) and 150,000 words of text (by Richard M. Ketchum, with an introduction by Bruce Catton) and descriptions of 3,000 historic sites covering all forty-eight states. The illustrations include eyewitness paintings and photographs made especially for this book. Mr. Ketchum's text is not just something to go with the pictures; it is a book-length narrative history of the United States. There is a comprehensive index. Here is a companion for the overstuffed living-room chair and also for that coast-to-coast jaunt you are contemplating.

Those inveterate railroad buffs, those dedicated anti-Dieselists Lucius Beebe and Charles Clegg, have pooled their talents to re-create **"The Age of Steam"** (Rinehart, $5), which is accurately subtitled "A Classic Album of American Railroading"—for classic is the word. The more than five hundred illustrations are inevitably the last word in the pictorial presentation



—From "The Sports Car."

The most sporting Rolls-Royce of 1911, the "London-Edinburgh" model.

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of a vanished era—the era when the Mallet was the last word in railroading. The text is detailed and comprehensive—a guide to a glorious museum of the first (and greatest) century and a quarter in a great art and practice. Floyd Clymer's thirteenth contribution to the literature of the gasoline age (counting the twelve volumes of his "Historical Motor Scrapbook" as a unit) is **"A Treasury of Foreign Cars, Old and New"** (McGraw-Hill, $7.50), which pictures and describes 300 pleasure, racing, and sports cars produced by sixty-eight manufacturers in ten countries: Canada, England, Australia, Italy, Germany, France, Spain, Sweden, Czechoslovakia, and Japan. Mr. Clymer is no Johnny-come-lately of motordom—his doctor father, in 1902, bought and operated the first automobile in Colorado north of Denver, and Floyd Clymer, aged seven, rode in it.

From Reynal & Company has come a series of four volumes entitled collectively **"The Connoisseur Period Guides,"** edited by Ralph Edwards and L. G. G. Ramsey. The volumes, which describe in handsome pictures and text the houses and decorations, the furnishings and chattels, and the arts and crafts of classic English periods are separately entitled "Tudor: 1500-1603," "Stuart: 1603-1714," "Early Georgian: 1714-1760," and "Late Georgian, 1760-1810." Each volume sells for $8.75. From Hastings House has come a thin but handsome volume entitled **"Monticello, Home of Thomas Jefferson,"** by Randle Bond Truett ($3.50), containing seventy-odd black and white photographs of that famous Virginia house and including close-up photographs of interesting architectural details. The entire nation seems to be covered in a volume entitled **"America's Arts and Skills,"** by the editors of *Life* (Dutton, $13.95), a volume which is a collection of the articles on the art, artisans, and architecture of America which appeared in that magazine not so long ago. From Doubleday has come **"The Face of America"** ($10), by the editors of another magazine, *The Saturday Evening Post*, a volume in which full-color, full-page photographs exhibit such interesting Americana as "The Brandywine in Spring," "Cherry Blossom Time in Potomac Park," "An Upland Herd in Wisconsin," and many other colorful subjects. From Doubleday also has come a collection of the paintings of a famous American cowboy artist entitled **"The Charles M. Russell Book,"** by Harold McCracken ($23.50), which not only includes thirty-five full-color illustrations of Russell's work but also 150 black-and-white reproductions in addition to a biography of the man himself.

"Music Boxes: Their Lore and Lure" (Hawthorn Books, $10), by Helen Hoke and John Hoke, is illustrated with drawings by Nancy Martin and with gravure reproductions of music boxes large and small. The intent has been not to produce a definitive manual, but to create a neat piece of Christmas packaging. This effect is heightened by the inclusion, in a pocket at the back, of a ten-inch long-playing record of music-box tunes from all over the world. From Philosophical Library has come **"A Pictorial History of Protestantism,"** by Vergilius Ferm ($10), which attempts to trace the history of its subject matter from the days of Martin Luther to the present in pictures and text.

And here is a terminal cluster of not-so-big books, most of them modestly priced as modesty is reckoned these days. **"Swedish Christmas"** (published in Gothenburg; American distributor: Charles T. Branford, Newton Centre, Mass., $5) is a charming composite, written and illustrated by a group of Swedish men and women who obviously found it a labor of love. It is lavishly illustrated in pen and ink, tint blocks, and full color, including a mouth-watering reproduction of a pork sausage. The text, we might note, is in English.

The seventeenth annual issue of **"The Saturday Book"** edited by John Hadfield (Macmillan, $6), an importation from Great Britain, lives up to the high standard set by its forerunners. It is a richly-illustrated

—From "Of Cats and Men."

For Ailuronhiles' holidays.

IMPOSSIBLE VILLAINS: The great problem confronting those who write stories of the type that used to be called "thrillers" and are now labelled "novels of suspense" has always been the selection of a convincing louse to do the dirty work. For a long time heavies were divided into three classes, all silly: (a) Sinister men from China or Assam or India or Tibet (or practically anywhere except Ponder's End and Oswaldtwistle) who were on the track of the jewel stolen from the temple. (b) Fellow with a grudge which had lasted fresh as ever for thirty years. (c) Master Criminals.

If I had a son who was thinking of writing novels of suspense—and if I had a son of pen-holding age that is certainly what he would be doing nowadays—I would advise him to try anything rather than (a). Sinister jewel-trackers reached saturation point round the beginning of the century. Besides, what I might call the heavy-supplying nations have grown so absurdly touchy these days. Make your murderer a Mexican now, and within a week of your story's appearance letters start pouring into the publisher's office signed "Disgusted Peon" and "Mother of Five (Mexico City)" denouncing the unfair libel. Go elsewhere and you run up against "Indignant (Tibet)" and "Fair Play (Java)." It is not worth it.

And yet the idea of falling back on (b) is not agreeable. The age we live in is so practical and matter-of-fact. We are no longer able to believe as readily as our fathers did in the man who cherishes a grudge for thirty years. It was all very well in the old days, when there were fewer distractions, but what with golf and tennis and crossword puzzles it seems incredible that a man would have the leisure to keep his mind on some unpleasantness which happened in the early spring of 1926.

Which brings us to the last class, the Master Criminals. . . . The psychology of the M.C., is a thing I have never been able to understand. I can follow the mental processes of a man who, wishing to put something by for a rainy day, poisons an uncle, shoots a couple of cousins, and forges a will. Conduct like that is based on sound commercial principles. We all like to salt away a piece of money; and inserting strychnine into a rich uncle is probably the simplest and pleasantest way of doing it. But the M.C. does not need cash. What with the Delancy emeralds, and the Duchess's pearls, and those shiploads of bullion his minions are always stealing, he must be a millionaire several times over. So what on earth does he want to go on for? Why doesn't he retire and enjoy himself?

The only way out is to settle for a Fiend.

—P. G. Wodehouse in "The Saturday Book" (Macmillan).

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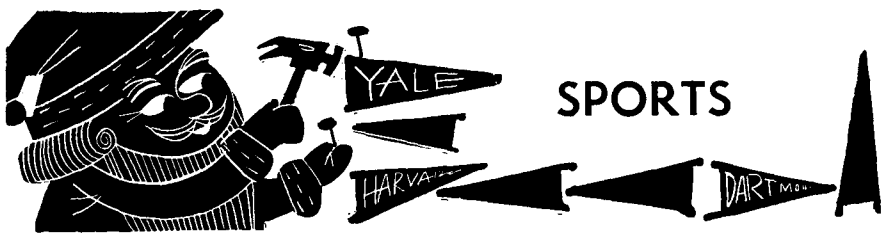
scrapbook of sophistication. Its thirty-six contributors include P. G. Wodehouse, Howard Spring, Ronald Searle, Osbert Lancaster, and Robert Gibbings. Another pleasant importation is **"The Complete Imbiber,"** edited by Cycil Ray (Rinehart, $5), and concerned, naturally, with the art and practice of drinking. There are thirty-eight contributors. Cisatlantic readers will at once turn to Robert A. Haeger's shuddery survey of "Dry America: How It Was." So it *did* happen here! Helen Topping Miller, author of several previous Christmas reconstructions (with the Andrew Jacksons, with the Lincolns), now offers **"Christmas at Mount Vernon with George and Martha Washington"** (Longmans, Green, $2.50), a pleasant 58-page recital of hearthside amenities on the Potomac in which Martha plays the spinet and George the flute.

And now, here at the bottom of the stocking, is something extra particularly special—a long, the longest poem ever, a veritable epicle, in fact, by Ogden Nash: **"The Christmas That Almost Wasn't"** (Little, Brown, $3.50), with wonderfully apt illustrations by Linell Nash, who is Ogden Nash's daughter, no less. Lengthy comment on this offering would be supererogatory; you are going to read it anyway, and if not this Christmas, at some later Christmas, because "The Christmas That Almost Wasn't" will be around for a good many Christmases to come.

—J. T. W. & J. H.



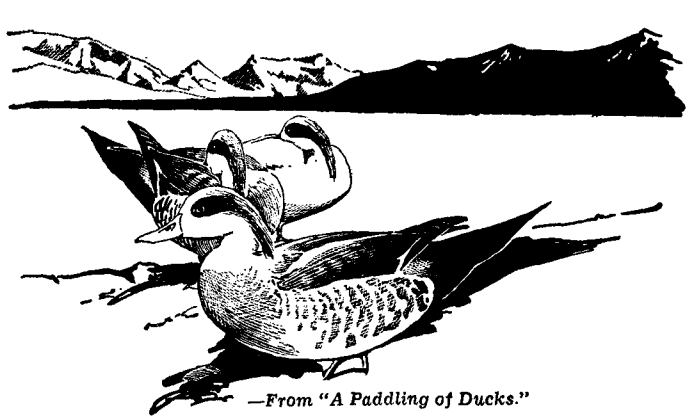
WHAT are the childhood memories that possess us as we lapse into antiquity? The memory of Christmas past, surely is one. The memory of baseball past is another, at least for most American men-folk. Thus, it seems appropriate (all rationalizing aside) to kick off a discussion on suitable sports books for the Christmas season, by delegating the lead position to James T. Farrell, an author who has often been overwhelmed by his childhood memories.

"Baseball and its memories," writes Mr. Farrell in his new book, **"My Baseball Diary"** (Barnes, $3.75), "are part of the river of our national life which flows on and on. Our own *memories, comrades,* and hopes have gone into the making of the current of the American river of memories. This is another reason why we love baseball."

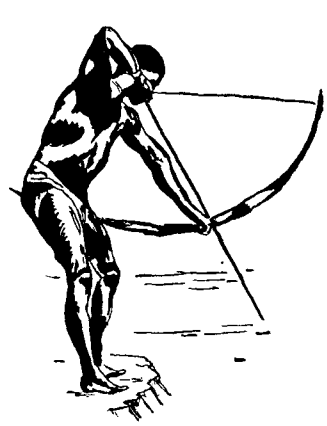
That the author dearly loves baseball he has proven simply by taking a breather from his usual literary activities to give us this rambling sort of a book on the National-Pastime-in-Relation-to-James-T.-Farrell, or vice versa. Mr. Farrell is apparently blessed with total recall as far as baseball goes. He remembers when he got his first bat, his first regulation baseball, the first live major-leaguers he was introduced to at the ball park. These tidbits constitute the best parts of the book, when the author is talking subjectively about the game as it affected him, rather than when he is talking like any other objective journalist. The book is padded out a bit by several excerpts taken from his novels and short stories, along with some reprints from magazine articles; but it is, all in all, a fine sentimental look at the game.

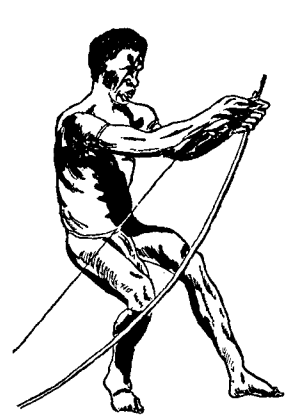
This, apparently, is the season for sentimental baseball books. Arthur Mann, a sportswriter of considerable experience, has written a long, affectionate, almost idolatrous biography on his friend and one-time boss, **"Branch Rickey, American in Action"** (Houghton Mifflin, $4). Rickey certainly deserves to be written about because he is the Bernard Baruch of baseball, an elder statesman now who had been a monumental force in the game for over four decades. His most noteworthy achievements: The development of the baseball farm system and, most important, the introduction of the Negro ballplayer (in the person of Jackie Robinson) into the major leagues. Mr. Mann writes entertainingly about Rickey and the periods he passed through and the many other baseball figures whose lives were touched in some way by the Deacon. The author makes no pretense about being coolly objective, which is just as well, although a critical biography of Branch Rickey, who was, after all, somewhat of a controversial figure in his time, would someday be welcome.

The embarrassing thing about a good football book called **"Modern Defensive Football,"** by Gomer Jones and Bud Wilkinson (Prentice-Hall, $4.95), the one the line coach at the University of Oklahoma, the other the head coach, is that it had to be written this year. The 1957 college football season will largely be remembered as the year that Oklahoma finally lost a football game. Notre Dame came along one Saturday afternoon and broke up a record forty-seven-game win streak. Now the chief premise of the Messrs. Jones and Wilkinson book is this: "The major objective of all defensive football is



—From "A Paddling of Ducks."





—From "The History of Archery."

Confucius: "By the drawing of the bow, one can know the virtue . . .

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to keep the opponent from scoring." There is some evidence that Notre Dame's coach, Terry Brennan, gave this book a run-through before readying his defenses for Oklahoma. If so, it is a wonderful plug for a sound, if somewhat technical book on football.

This is not only the Christmas season, but it is also the time of the year when a delegation from the United States treks to Australia in an effort to regain that international symbol of tennis supremacy, the Davis Cup. Some of that delegation may have with them as reading material the very interesting, **"American Tennis—The Story of a Game,"** by Parke Cummings (Little, Brown, $6). It is another in a long series of tennis histories, but the author has put it across nicely by placing the emphasis on the great performers of the past and present, mostly the past. It is a big, handsome book, profusely illustrated, and helps make up for the loss of face we have suffered in the U.S. in recent years while we wait for another Tilden, Budge, or Kramer to deliver us out of the wilderness.

Golf, unlike tennis, continues to flourish in every respect. One of the best of the recent literary contributions to the game is Ben Hogan's **"Five Lessons—The Modern Fundamentals of Golf"** (Barnes, $5; deluxe edition, $7.50), taken from a series that first appeared in the magazine *Sports Illustrated.* The best thing about the book is the format, which is unique; how-to-books in the golf field have become embarrassingly standardized of late. Hogan gets singular help from Herbert Warren Wind, a very fine golf writer, and Anthony Ravielli, whose illustrations bring startling animation to Hogan's theories of golf.

In the field of the automobile, there are two books worthy of consideration. One, **"The Sports Car—Development and Design,"** by an Englishman, John Stanford (Scribners, $6.50) gives a comprehensive (if dry) rundown on the growth of the sports car from the 1903 sixty-horsepower Mercedes to the present. An unpretentious little book in everything but its somewhat presumptuous title, is **"The Official Automobile Handbook"** (Barnes, $3.95). It gives a grab-bag of information on everything from how to get the most from a map to the removal of ice cream stains from the upholstery, with solid information on the essentials of automobile driving in between. There is also a concise section on sports cars. Edited thoughtfully by Charles N. Barnard, it is meant to repose, rightly so, in the glove compartment.

In a year when a white hunter won a $10,000 bet by pinging an elephant with a bow and arrow, it is especially appropriate that a book on archery be written. **"The History of Archery,"** by Edmund Burke (Morrow, $4.50), gives an excellent account of the bow and arrow, especially as utilized in war down through the ages. We learn, for instance, that in ancient China when a boy was born, they hung a bow and quiver of arrows over the door. And the author even quotes Confucius to establish the historic importance of archery: "By the drawing of the bow, one can know the virtue and conduct of men." The author also does some intelligent deflating about the virtues of the American Indian with a bow, a legend that could use deflating after the countless Hollywood versions showing them sending arrows into the white man's heart at a distance of two miles (the lone exception that I recall being a W. C. Fields film, "My Little Chickadee," in which the arrow missed the heart but ventilated Fields's hat). The only thing disquieting about this otherwise informative volume is overemphasis on archery as an instrument of war rather than as a sport.

For sportsmen of a more reflective, more sedentary nature, two books with possibilities are: **"The Education of a Poker Player,"** by Herbert O. Yardley (Simon & Schuster, $3.95); and **"Playing Blackjack to Win,"** authorship shared by four 21 players, Roger R. Baldwin, Wilbert E. Cantey, Herbert Maisel, and James P. McDermott (Barrows, $1.75). Mr. Yardley's book has two pleasing virtues—not only does it give very helpful tips on poker, it is also hugely entertaining, the author intermixing his instructions with lusty stories. The real hero of the book is a fellow named Monty, who ran a saloon where the author learned to play as a young man. Monty had a couple of signs in his poker room, one that read, "Please Don't Frig with the Discards," and, for contrast, "Vulgar Language Forbidden."

The new book on blackjack, which is subtitled **"A New Strategy for the Game of 21,"** is a slender paper-cover volume, but it is crammed with information for harried 21 players, and it has the added gimmick of an enthusiastic introduction by Charles Van Doren, himself a gambler of

. . . and conduct of men."

THE VOLATILE FAN: Many fans are irrational in a ball park, and they will rumpus sometimes even to the point of a near riot, over a decision which seems to have been justly and honestly called. But if a raw decision is called against the visiting team, they may even applaud it. There are fans who can even be seated behind a pillar but who will yell bloody murder and scream in what is usually called unprintable language in protest of a decision which they either did not see or saw badly and at too great a distance really to know what happened. During the 1934 World Series, the Detroit fans, in a whooping display of sportsmanship, littered the field and Ducky Medwick was removed from a ball game at the suggestion of Judge Landis for fear of injury to the Cardinal star or else a riot. John McGraw was once reported to have been escorted by police from the ball park in Cincinnati lest he be mobbed. Everyone who has attended many ball games knows that the code of King Arthur's Court does not control the language, the manners and, occasionally, the conduct of every baseball fan of this nation.

Baseball is the national game. Sentimental togetherness can become a national hypocrisy. Because a man pays a few bucks to see a ball game, he does not become St. Francis of Assisi. Because he plunks his dough into the box office and pushes through a turnstile, he does not become wise, tolerant, clear-sighted, and infallible.

The Brooklyn fans have been celebrated in circulation-building news stories not only as baseball enthusiasts, but as fanatics and the unfairness of some of them has been hailed as one of the veritable virtues. In Milwaukee, the hottest baseball town in America, you see many fans who will cheer when a Brave hitter fouls off one, and will remain silent if Duke Snider poles the ball out of the lot. Every baseball crowd has its quota of rabid fans who are about as aware of fair play as a beagle is of Einstein's special theory of relativity.

—From "My Baseball Diary," by James T. Farrell (Barnes).

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some persuasion and a staunch 21 fan, for more reasons than 21. To one who just returned from a losing bout with 21 at the tables in Las Vegas, and who was assured by all experienced hands there that 21 was the biggest house game, it was reassuring (and startling) to read that, "The house advantage against the Best Strategy in blackjack is considered less than the house advantage in craps and roulettes." The "Best Strategy," incidentally, is the authors' pet expression, meaning how best to keep your losses at a minimum, 'cause, in the long run, you ain't gonna win, anyway.

No survey of the gift possibilities would be complete without a look at those stocks of the book trade, the anthology and picture book. This year, as is its annual custom, the publishing firm of Dutton has issued its latest collection of sports stories under the title of **"Best Sports Stories 1957,"** edited by Irving T. Marsh and Edward Ehre ($3.95), a volume which includes fifty-one of the best newspaper and magazine articles on sports *and* thirty top action sports photographs of the year 1956.

Among the anthologies is a jumbo (measuring 12½ by 10¼ inches), **"Outdoor Life's Gallery of North American Game"** (Barnes, $12.50)—thirty-one full-color, full-page paintings of birds and beasts, from greenwing teal to white-tail deer, by Francis Lee Jaques, for twenty years staff artist at the American Museum of Natural History, with descriptive text by P. A. Parsons, Ben East, Archibald Rutledge, Paul W. Gartner, Jack O'Connor, William Cary Duncan, Neil Frost, Gus Mader, Arthur Hawthorne Carhart, Charles Elliott, Harry Botsford, and W. J. Holliday. Mr. Parsons describes the flesh of the mature jackrabbit as "rubbery, dark, and ropy," but, alive, it is the second fastest of all our animals. (No. 1 is the antelope.)

An all-encompassing anthology—sailplaning, bullfighting, spearfishing, and, of course, baseball, football, tennis, track, hockey, boxing—is **"The Spectacle of Sports"** (Prentice-Hall, $15), edited by Norton Wood out of the pages of *Sports Illustrated.* Arranged by seasons, from spring through winter, these 202 pages of rich color photography (plus a hundred of text) accent the underlying principle of the book as of the magazine that "sport is always something to be seen." And to be engaged in, as many are. —Al Silverman.

EVERYBODY who has a sense of humor enjoys a good cartoon book, and hidden in the highly thumbable pages of each cartoon collection this year are the little persuaders that force you to laugh. This season, in fact, there are so many of these books, and they are so varied, that everybody should have a high old time. If you are especially taken with the Charles Addams approach to life, you must see his **"Nightcrawlers"** (Simon & Schuster, $3.95). He has complete license and a virtual monopoly in the field of devils, giants, werewolves, murderers, and the untimely events that complement them. His latest book of drawings maintains his usual fearful standard; all horrible eventualities have been dealt with, causing the reader to cackle fiendishly.

Not many cartoonists are willing to test the consistency and quality of their humor by putting twenty-five years' work between covers at one time. Daniel Alain has done it, however, in **"Alain's Steeplechase"** (Simon & Schuster, $3.95), a record of a quarter of a century of his cartoons from *The New Yorker.* It is interesting to note how an artist's drawing style can change over the years; it's a novelty to see gags with radio microphones in them instead of television sets. The humor, of course, is modern.

Henry Syverson is virtually the only American cartoonist who relies mainly on captionless drawings. It's a tribute to his artistic ability that his stuff is so good, for Syverson's expressive creatures seldom utter a word. He can draw a frightened baby robin, an obstinate spouse, an angry dog and you will find it hilarious. He does it in **"Lovingly Yours"** (Dutton, $2.95).

—From "Esquire Cartoon Album."
"Okay. Okay. So it'll stop on a dime."

HOW ANECDOTES SURVIVE: The anecdote differs from the joke in that it is generally reported as true (whether based on an actual occurrence or not), contains all the elements of narrative—plot, character, setting, and dialogue—and illustrates a trait of an individual, or a community, or a moral truth.

The chief purveyor of anecdotes and jests—the jest book, the almanac, the newspaper and magazine joke column, "exchange," and filler—are forms of subliterature on the printed level. The jest undergoes constant transformation in the prolific, multifarious "Joe Miller" subliterature, beginning with John Mottley's "Joe Miller's Jests" (1739). "Even to this day," writes Evan Essar, in "The Legend of Joe Miller," "joemiller stories may be culled from our best joke books. . . . The more they change, the more they remain the same."

To illustrate the joemiller refurbishing process, Essar cites, first, No. 118 of "Joe Miller's Jests" which appeared unaltered in "Funny Stories, or The American Jester" (1795).

> A melting sermon being preached in a country churchyard, all fell a-weeping but one man who, being asked why he did not weep with the rest, "Oh," said he, "I belong to another parish."

Then, from Bennett Cerf's "Try and Stop Me" (1944) Essar cites the following version:

> A ladies' club in New Jersey invited a femme book reviewer to speak at its May meeting. She told the plot of a triple-A tear jerker and the entire assemblage broke into tears. All but one, that is—a lady who sat dry-eyed and unmoved through the entire recital. After the lecture, the reviewer asked her why she hadn't cried. The lady's answer stopped her cold. "Oh, I'm not a member," she explained.

—From "A Treasury of American Anecdotes," edited by B. A. Botkin (Random House).

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Naturally, a word is spoken here and there, as happens when the hungry baby pig stops suckling long enough to straighten up and shout in rage at its mother, "You've been in the mud again!"

After collections by cartoonists themselves come those by magazine. In **"One Moment, Sir!"** (Dutton, $2.95) Marione R. Nickles, cartoon editor of *The Saturday Evening Post*, has gathered the best from that publication for the last three years. Since the *Post* publishes more cartoons than any other magazine, this book is an exhibit of all the topflight cartoonists, with a few special exceptions. There is a singular lack of subtlety in the gags, but they represent what most people find funny, apparently, and the book should be popular, therefore.

"Look on the Light Side" (Prentice-Hall, $3.95) is from the publication *Look*, and it includes a few anecdotes and humorous verse as well as cartoons. Here is a slightly more adult investigation of life than is to be found in most big magazines; so it's humorous, reflecting the experience and tongued-cheek of *Look*'s humor editor, Gurney Williams. In the book is one of the most talked-about cartoons of the year. The pages aren't numbered, for some reason, so we can only say it's by Silverstein and it shows two prisoners chained in a dungeon.

The **"Esquire Cartoon Album"** (Doubleday, $5.95) is an ambitious project which admirably illustrates why that magazine acquired the reputation for the "sophisticated sex" cartoon. Here are 550 examples of cartoons from the twenty-four-year history of the publication and, although they seem tamer than one might have been led to expect, they are typically *Esquire*, whatever that may be.

At another end of the scale is **"The Pick of Punch"** (Dutton, $4.95), an anthology of drawings and text from that fine British institution. If anything, this excellent collection will stop commentators from reflecting on the difference between our sense of humor and theirs. Instead, it should inspire some inquiry as to why we can't appreciate each other's more. There is a nice introduction by P. G. Wodehouse in which humour and manoeuvres are, of course, spelt that way but tremor is spelt *that* way.

While we are speaking of humour it might be well to mention that a collection by the great Ronald Searle is now available, **"Merry England, etc."** (Knopf, $3.95). This young Englishman can bring you all sorts of funny messages with his beautiful penwork. Many think he is the greatest comic artist of our time, and the drawings here are marvelous evidence of it.

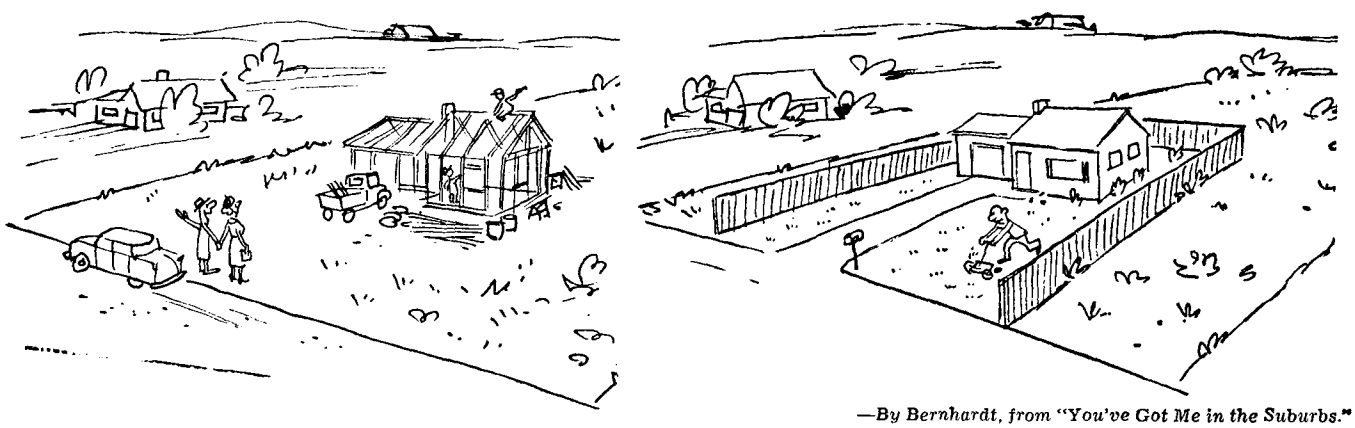
ACROSS the Channel and into the Continent, it's a little more difficult to figure out what's so funny. Chaval, called France's leading cartoonist, is seen in **"C'est La Vie"** (Citadel, $2.95) with what is touted as "delightfully original . . . off-beat French wit." His works are almost all *sans parole*, but aside from that hardly off-beat. There are flashes of extremely fine wit, hoary jokes, gruesome jokes, and no jokes. Practically none of them is anything like you'd find in this country, and from that standpoint the cartoons of Chaval are amusing.

Perhaps **"Best Cartoons From Abroad 1957"** (Crown, $2.95) gives us a picture of what they are laughing at in Japan, Australia, Brazil, Belgium, Mexico, Italy, Spain, Austria, Switzerland, Holland, Scandinavia, Germany, Great Britain, and France. If so, then the citizens of those countries are tickled pink by jokes about girls wearing little or nothing at all. These cartoons are fascinating from a clinical point of view; rather comical, too. But they are off-color, rather than off-beat, here.

In **"Best Cartoons of the Year 1957"** (Crown, $2.95), also edited by Lawrence Lariar, he is dealing with homegrown talent from about fifty publications. They probably are the best, for Mr. Lariar has been doing this for years. His good taste is evidenced by the picture of two convicts in their prison cell. As they read the paper and chat about the news of the day one of them says, "Nonsense! Teenagers aren't any worse today than they were when we were kids." Mr. Lariar is also responsible for two of the three cartoon books in the outdoor sports category. One of these is **"A Treasury of Sports Cartoons"** (Barnes, $3.75), and the other is **"Boat and Be Damned"** (Prentice-Hall, $2.95). The former is, as are the contents of any treasury, composed of items of various values. The latter is an attempt by the author to write and illustrate a funny book about owning a boat. It runs aground. Lariar, the indefatigable cartoon collector, has also edited the self-explanatory **"You've Got Me in the Suburbs"** (Dodd, Mead, $2.95).

The third sports collection is all the work of one man, Pierre E. Bellocq. Under the name of Peb he signs regular panel gags in *The Morning Telegraph* and in the *Daily Racing Form*. They are all concerned with the world of racing and as a result the horses do a lot of talking. The artist is a transplanted Frenchman and former jockey. His book, **"Peb's Equine Comedy"** (Random House, $3.50), will provide a delightful interlude of original humor between races. If you're not a turf fan, though, you won't be a Peb fan, either.

Chon Day's familiar monk, **"Brother Sebastian,"** is shown off to advantage in a collection by that name (Hanover House, $1.50). Sebastian never says anything, so his gags are heavily dependent on signs, Roman numerals, and underwear. On the other hand Father Justin McCarthy, a Franciscan friar, has more leeway when it comes to kidding the Church, and his **"Brother Juniper"** (Hanover House, $1) says and does things that no editor would have the nerve to print in a



—*By Bernhardt, from "You've Got Me in the Suburbs."*

1. "Imagine, dear—half an acre for our own yard."

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popular magazine. The result is a book of cartoons full of irreverent belly-laughs, probably the funniest of all the collections mentioned above. For example, the friars are walking away dejectedly from a baseball game which they obviously lost. "Oh, well," remarks Brother Juniper, "like Durocher says, nice guys finish last."

—JEROME BEATTY, JR.

A CHRISTMAS gift that will not only last a lifetime but will also be of perennial interest is one of the large-sized illustrated volumes in the fine arts. This year there is a particularly varied fare from which to choose: books for the student, for the professional, and for the general reader. Most are also suited for the man or woman whose interest in the fine arts is mild.

Encompassing the interests of all is **"The Picture History of Painting"** (Abrams, $15), by H. W. Janson and his wife, Dora, who has added her experience as a museum lecturer to her husband's towering scholarship. Although the book is aimed at very intelligent young people (for whom it should prove of compelling interest) it will fascinate and edify the full-grown; indeed, even the high-brows among the latter will profit by the opportunity it affords to order in their minds the usual stored-up clutter of art historical information. In addition to clear, informative text, the Jansons provide enlightening comment under each of the 500 illustrations, of which over a hundred are in color.

The same publisher also offers Robert Goldwater's **"Gauguin"** ($15), for which the author has supplied a lengthy, sensitive text, inquiring deeply into the artistic life of Gauguin, leaving the usual biographical material to others. A rather detailed chronology of the artist's life, however, is appended. Facing each of the fifty full-page color plates is a page of pertinent analysis and description which cumulatively expands the already full-scale text. There are over a dozen other color plates and innumerable black-and-whites throughout the book.

In **"Flemish Painting"** (Skira, $25) Jacques Lassaigne has brought together in one hefty volume the scholarly efforts of a score of twentieth-century specialists which he objectively evaluates as he presents his own lucid solutions of the historical problems of "The Century of Van Eyck," as the book is subtitled. We have here a body of up-to-date knowledge of the fifteenth-century Flemish painters from the illuminators through the painters of portative panels that will fascinate also the general reader (as will the 112 beautiful color plates).

For those with a medieval bent, there are three fine books of reproductions this year: **"The Golden Gospels of Echternach"** (Praeger, $25), which reproduces the illuminated pages of an eleventh-century manuscript of the four gospels and its tenth-century cover, has ninety-four full pages in black and white and thirteen in color. There is a complete historical text in addition to the more than adequate paraphernalia required by the specialist. **"Romanesque Bronzes"** (Praeger, $13.50) is a book of excellent photographs giving details of sixteen medieval bronze church doors from Germany, Russia, Poland, and Italy. Except for the Hildesheim doors (which are shown in great detail) the others are hard to come by in reproduction. There are 160 full-page photographs and a text that amounts to nothing much more than notes on the plates.

On the enigmatic early Dutch painter **"Hieronymus Bosch"** (Universe, $17.50), there is a book of 156 reproductions, some in color. For these Jacques Combe has furnished critical notes in addition to a lengthy introduction. Since the details of the Bosch paintings are of interest to most readers, a generous supply of enlarged sections has been provided.

"Augustus John: Fifty-two Drawings" (New York Graphic Society, $30) is an outsize-format book of portrait drawings of the great and near-great chosen by the aged artist from about a half century of work. This should gratify the nostalgia of the many who knew and admired his drawings. Lord David Cecil provides the introduction.

Here are some other gift-book possibilities: **"The Bayeux Tapestry"** (Phaidon, $10). Seven authors, each covering his special field (armor, technic, history, etc.), inform us on the only surviving medieval tapestry of its kind. As every schoolboy knows, —or at least should know—it records William the Conqueror's famed 1066 visit to England.

"Aspects of Modern Art" (Reynal, $9.75), is the third annual anthology of articles from the French art magazine, *L'Oeil*. Most of the pieces deal with the personal lives of Parisian artists and collectors of the first half of the century and are embellished with many photos and fifty color plates.

"The Dictionary of Antiques and the Decorative Arts" (Scribners, $13.95) is just what the title implies. The authors, L. A. and H. B. Boger, cover the American, European, and Oriental

—From "Chagall."

The synthesis of Expressionism, Cubism . . .

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fields with over 5,000 entries, 724 marginal drawings, and 182 photos.

"The Turn of the Century" (Doubleday, $3.95) is the first attempt at a yearbook by the magazine *Arts*. There are five articles on artists of the turn of the century and the arts that influenced them.

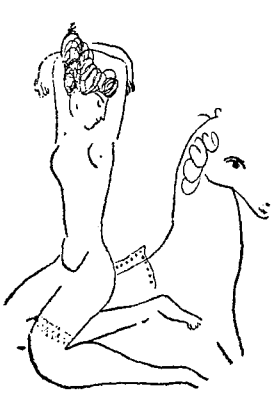
"Chagall," by Walter Erben (Praeger, $7.50) is yet another book on the famous Russian-born painter, this time by a German scholar, who gives him a thorough biographical and critical treatment. Of the seventy-six plates, twelve are in color.

—L. R. SANDER.

NATURE

THE amateur poultry raiser is aware (even though he may be unable to give it a name) of what is called the peck order. This Christmas roundup of books at hand is not offered in the peck order—a ahead of b, and b ahead of c—but in the order of stratification: birds on top, animals in the middle, and fishes underneath. Below the animal kingdom is the vegetable.

Long a bird-watcher's watcher, I take particular delight in Roger Tory Peterson's **"The Bird Watcher's Anthology"** (Harcourt, Brace, $7.50). I can think of no higher praise than to say that it has in its own way something of the magic of de la Mare's "Come Hither": in other words, it is a creative work controlled and informed by the editor. It has vitality and excitement, not simply because the eighty-four selections from the work of nearly that many experts and advanced amateurs are for the most part vital and exciting, but because Mr. Peterson has related them by intimation and has introduced them one by one in a fresh and personal way. It is a beautiful book. It is also a big book, and unless you are a Paul Bunyan, it will not slip into the pocket or the pack; but to the novice it is worth fifty binoculars.



. . . and Futurism.

In **"Animal Legends"** (Coward-McCann, $4.95), Maurice Burton has written, as he says, "an exposition of some of the less incredible legends [of animal behavior]; those, that is, which science rejects without being able to reason away." Here at last is a systematic attempt to support by a kind of triangulation of published reports some answers to the question of the hibernation of birds, what is called bird anting, whether cats can fish with their tails, eels and the Loch Ness Monster, jumping snakes, and other marvelous matters. Much of the book offers the same breathless reading that we find in the master-minded summary at the end of a good detective story. Certain birds do hibernate, certain snakes are apparently as good as a pogo-stick, and the giant eel swimming *on his side* may yet explain the curious surface activity on Loch Ness. Indeed, this is so excellent and absorbing a study that it will inevitably call for revision and amplification. I trust when that time comes the author will weed out some annoying repetition and rely less on the lecture room method of "As we have seen" or "Up to this point."

Two writers that influenced a small boy gathering newts in the Poconos early in the present century were Charles G. D. Roberts and William J. Long. I recall in particular Dr. Long's "Northern Trails" (1905); but I do not remember it with the delight I now take in his posthumous volume **"Wings of the Forest,"** (Doubleday, $4), which was discovered in manuscript after his death in 1952 by his daughter Lois Long. It used to irk me somewhat that Dr. Long endowed his birds and animals with Indian names. Roberts did nothing of the sort: a fox was a fox and a dragon fly was at most a wolf of the air. To Dr. Long the blue jay is still Teedeeuk, the loon is Hukweem, and the wild goose is Waptonk. So be it. Dr. Long is a tireless and rapturous observer. To discover at this late date that Dr. Long had fished the Miramichi puts him on the side of the black-spruce angels.

One of my friends once caught a young wood duck in his hat as it jumped from a lofty elm tree along the main street in Deerfield, Mass.

THE NATIONAL BIRD: The United States of America has a king. . . . He is a king of the air, the undisputed ruler of high American sky, the American or white-headed eagle. Congress chose well when they picked this species for the national emblem. . . . Honest old Ben Franklin, who wanted to make the strutting and stupid turkey gobbler our national bird, charged the American eagle with being a coward, a bully, and a verminous thief. He did not know, apparently, that this bird of our choice is more attached to its home, is more faithful to its mate, and spends more care in the education of its young that any other in the skies. . . .

The eagle has many dangerous enemies—all of them human. Since Congress gave it the kiss of death in 1782 by publicizing it as the national bird without giving it legal protection, the eagle has had to fly through a barrage of lead to raise its young in the midst of its ill-wishers. . . . Only in the past few years did Congress get around to passing legislation to protect the symbol of our proud freedom. . . .

In spite of all that Americans have done to exterminate their grandest bird, it is still not uncommon wherever the fishing is good. It is most abundant in Alaska and Florida, around the Great Lakes, along the Mississippi River system, and off the coasts of the two oceans. Wherever you saw it, you never forget your first American eagle. He may be sitting in motionless, unblinking majesty upon the highest limb of the tallest tree in all the countryside, keeping guard over mate and nest, over wood and water. Or you may first have seen him taking a power dive from the skies, uttering his war cry as he stoops to pounce upon the shapes that stir beneath the water. Or perhaps you have watched, as I have, a flock of eagles soaring, circling, rising around one another until they become specks against the blue. Then it is not the dark spread of wings that vanishes last, but the flash of the proud crest, like the twinkle of snow on distant mountains.

—From "Parade With Banners," by Donald Culross Peattie (World).

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How the mother happened to nest there, I do not know; and I do not know how Dillon Ripley, associate professor of zoology at Yale, has learned so much about ducks. But like Peter Scott on wild geese, Mr. Ripley is enormously informed in his specialty, and **"A Paddling of Ducks"** (Harcourt, Brace, $6), superbly illustrated in black and white by Francis Lee Jaques, will delight all lovers of waterfowl. His chapter called "Oil on the Sea" should be framed page by page on the bridge of every tanker.

On the surface, **"The Wild Hunters,"** by Gene Caesar (Putnam, $3.75), might appear to be no more than good two-fisted reporting of man against the wolves, bears, and the big cats of North America. Mr. Caesar writes starkly but with sympathy and a fine sense of drama. His case histories are relieved by first-rate fiction which would have pleased Roberts and would please Sally Carrighar: polar bear vs. walrus, killer-whale take all. But the book is far deeper than fiction or reporting: it is a passionate plea for preservation of predators, retention of the biotic checks and balances in nature, for an understanding by man of his powers and inclination to extinguish. The chapter called "The Exterminators," if it was not written to help the passage of legislation which will save Admiralty Island and the Alaskan brown bear, is full of the slower-burning language of a DeVoto. It ought to help.

All that anyone could want, wish, or hope to know about **"Living Reptiles of the World"** may be found in a book of that title by Karl P. Schmidt and Robert F. Inger (Doubleday, $10). The illustrations—a great many of them in color—are as frightening as they are magnificent. The text is exhaustive. For anyone concerned with or interested in turtles, alligators, crocodiles, lizards, or snakes, Schmidt's and Inger's book is an absolute must.

"Strange Wonders of the Sea" (Hanover, $4.95), translated by H. Gwynne Vevers from J. Forest's *"Beautés du fond des mers,"* costs half as much as "Living Reptiles of the World" and deals largely with sea life and sea forms of great beauty. Many of its illustrations are in color. Text is held down to a minimum. It is a selective rather than an inclusive volume. On the other hand, **"Fishes of the World"** (Countryman Press, $12.50), by Edouard Le Danois and his collaborators, is, for one layman at least, a fairly comprehensive book of photographs and adequate text concerning life, beautiful and otherwise, under the rolling deep. It has not—in its very different way—the impact of the reptile volume.

The typography in these last three books is not the equal of the photographs. Better balanced in this respect is **"Tropical Plants and Their Cultivation,"** by L. Bruggeman (Crowell, $12). This book was printed in Holland. As A. P. Herbert said when he first stood for Parliament: "I know nothing about agriculture." I know nothing about tropical plants. I do know, however, that this is not as distinguished a book in appearance as, for example, "The Art of Botanical Illustration" by Wilfrid Blunt, printed in England in 1950. "Tropical Plants" is nevertheless a handsome volume: the color neither rich nor bold, the delicate illustrations tastefully arranged.

Last, but not least, John Kieran's **"Treasury of Great Nature Writing"** (Hanover House, $4.95) is not categorized (but it does not suffer from the lack). Its sixty selections range from a discussion of the platypus to the likelihood of life on other worlds. Characteristic Kieranesque comments precede each entry, and there is poetry, which Mr. Kieran "managed to get in over the dead bodies of several publishing executives."

—DAVID MCCORD.

THE MAGNITUDE OF THE COLOSSEUM: Rome, August 16, 1827—The Colosseum can be seen from three or four wholly different points of view. The finest perhaps is that which is offered to the spectator when he is in the arena where the gladiators fought, and he sees those immense ruins rise all about him. What impresses me most about it is that pure blue sky that one perceives through the upper openings of the building toward the north.

One climbs to the passageways of the upper stories by stairs that are in a fair state of repair. But if you are without a guide (and in Rome any cicerone is bound to spoil your pleasure) you run the risk of passing over vaults worn thin by rain, that may collapse. On reaching the highest story of the ruins, still on the north side, you view, across from where you are standing, behind tall trees and almost at the same height, San Pietro in Vincoli, a church famous for the tomb of Julius II and Michelangelo's "Moses."

To the south you look over the ruins of the amphitheatre which, on that side, are much lower and your eye comes to rest, in the distant plain, on the sublime basilica of St. Paul's, that burned on the night of July 15 to 16, 1823. It is half hidden by long rows of cypresses. This church was built on the very spot where, after his martyrdom, was buried the man whose words have created that immense river which is still today, under the name of the Christian religion, so much a part of our affections. . . .

From the bright ruins of the Colosseum one lives simultaneously with Vespasian who built it, with St. Paul, with Michelangelo. Here, closer by, is the Arch of Constantine; but it was built by architects who were already barbarians; decadence was beginning for Rome and for the West.

I feel only too keenly that such sensations can be indicated, but cannot be communicated. Elsewhere these memories could be commonplace; for the traveler standing on these ruins, they are immense and full of emotion. The stretches of wall, blackened by time, affect the soul in the same way as the music of Cimarosa, who can make the vulgar words of a libretto sublime and moving. The man with the greatest aptitude for the arts, Jean-Jacques Rousseau, for example, reading in Paris the most sincere description of the Colosseum, could not help finding the author ridiculous because of his exaggeration, even though the latter might have gone to great pains to scale down his impressions.

A description of the Colosseum can only be attempted through the spoken word—after midnight, for example, at the home of a charming woman, amid pleasant company, when she and the women around her are in a wholly receptive mood. The narrator requires a rare kind of attention before he dares give way to his own emotions; images crowd in upon him, which the listeners can glimpse with the eyes of the soul. Speaking of which, how alive still is the soul of the greatest people on earth! Against the Romans one can hold the same objections as against Napoleon. They were sometimes criminal, but never has man been greater.

—From "A Roman Journal," by Stendhal, newly edited and translated by Haakon Chevalier (Orion Press-Crown).

—From "Living Reptiles of the World."

"Frightening . . . magnificent."

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USUALLY as breezy as a travel folder, sometimes as substantial as the art historian's pictorial essay, the ornaments of the publishers' lists have made their traditional and bright appearance for Christmas. These are the big picture travel books and when the season was just a red and green speck far up on the calendar for most of us, the members of the book-producing fraternity were making ready to dazzle the shopper with their most opulent creations.

Perhaps the purest form of vicarious travel, these big and handsome volumes range in subject matter from a Tiepolo façade to a temple in Cambodia. Some few have real artistic merit in themselves, most stick to the scenes that have always lured the traveler back to his favorite places. As gifts, they belong frankly in the prestige class. They are ideal for the reader of difficult tastes, and impressive for the aunt who always complains of the lack of taste of the younger generation. The sight of any of these books under a Christmas tree labels the giver as generous and, at the same time, flatters the receiver as sophisticated.

In many ways these volumes belong particularly to a prosperous decade. They are being bought and enjoyed by a nation of people with the means and leisure to travel. They are reminders that faraway lands have become places where Americans have been or will go and whatever the height of sophistication of the reader's brow, have a place at Christmas.

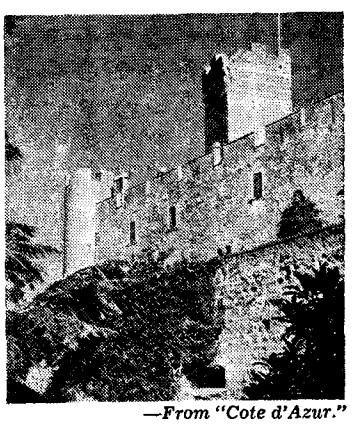
Three of the books that appear on this season's list are about Germany and two of them are described as presenting the entire country, with its pre-war boundaries. That covers a lot of castles. Of the three, certainly the most impressive is Martin Hürlimann's **"Germany"** (Studio Publication, $10). To those who like to browse through showcase books and who therefore must be familiar with Dr. Hürlimann's other volumes, it has always been something of a mystery just what kind of enchanted camera he carries about, for the detail and clarity of his photographs are remarkable. We ought to mention however, that about one-third of the pictures were contributed by a variety of others and are not quite up to his standards. But on the whole it's a very handsome book and conveys a good impression of the vast forests, great rivers and massive architecture of Germany.

A MORE varied book, sprinkled with people and paintings, and by numerous photographers is **"Germany"** (Hastings House, $8.50). The photographs of a few of the absurdly splendid baroque interiors are delightful and there are sixteen color plates. **"Bavaria"** is a slimmer volume of 160 pictures by almost as many photographers. There are many snowscapes and light-opera backdrops, the reproduction is only fair and the book costs $6. It is published by Studio Publications, as is **"Vienna"** ($5.50), a small but extremely attractive book with a short text by Anton Macku. The photographs are from a number of sources and all together they succeed in capturing Vienna quite accurately.

Those who are attracted by the real unreality of Venice—and few have resisted—will be delighted by the appearance of two more outstanding books among those recently published on that city. The first, **"The Venice I Love"** (Tudor, $7.95) is distinguished as much for its preface by Jean Cocteau and lucid text by André Fraigneau as for its 100 extraordinary photographs of which twelve are in color, by Jean Imbert. But the essence of Venice is best caught in the lyrical captions which are free of the usual matter-of-factness of picture captions. They were written by Michel Déon.

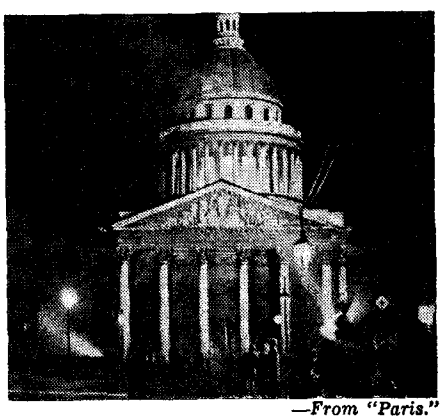
It is a pity that the photographs for such a distinguished collaboration suffer from inferior reproduction. In this respect, **"Venice,"** (Studio, $12.50) by Heinrich Decker is a successful book. The 230 plates are compelling in their attention to sculptural detail and a certain unity is achieved by the fact that the notes and text are by the photographer. The books differ too in that the second is less concerned with the texture and mood of Venice than the first and relies more on a conventional esthetic approach. On the other hand, **"The Venice I Love"** rarely loses sight of the aging coquette never without her jewels that Venice is.

It is often difficult to distinguish clearly between art books and picture travel books. A case in point are two extravagant volumes on Egypt, and any traveler to the Nile Valley, where thousands of years of Pharaonic civilization are continually in evidence, would be hard put to make the distinction. **"Egypt: Architecture, Sculpture and Painting"** (Phaidon, $12.50) is a meticulous chronological study, including 116 pages of text by Kurt Lange. The superb new photographs are by Max Hilmer and there are gorgeous color plates of the wall paintings, some especially charming ones of ladies at their toilet. Much of the study is put into perspective in **"Egypt"** (Studio, $10), which, though less ambitious, makes the drama of its pages more accessible to the non-



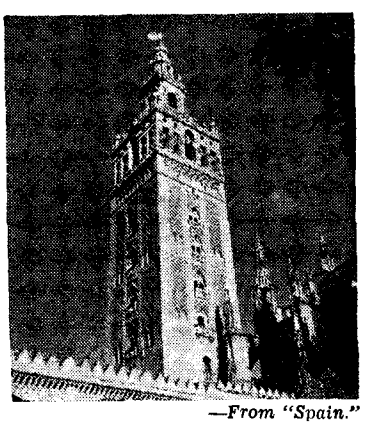
—From "Cote d'Azur."

The Villeneuve-Loubet Castle.



—From "Paris."

The Pantheon.



—From "Spain."

Seville's "Giralda."

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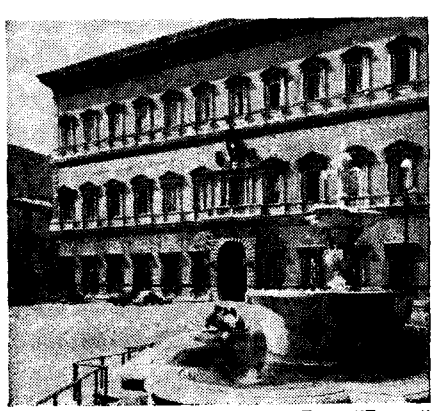
specialists. J. Doresse writes an informative commentary and the photographs of the massive monuments and vast desert settings are by Roger Viollet. The reproductions look a bit sandy.

There comes a time in every traveler's life when he decides to acquire a specialized knowledge about the culture of a country, and although it may not be a simple matter in the case of Egypt, this is where **"The Cathedrals of Spain"** and **"The Chateaux of France"** come in. Both favor text and use pictures to illustrate their points. They are published by Hastings at $7.50 each and are the products of considerable research and study. Ralph Dutton, long known as a knowledgeable writer on France as well as on architecture discusses the chateaux, while John Harvey, whose bailiwick is Gothic architecture writes about many little known Spanish cathedrals to support his thesis that despite diverse influences, there is harmony throughout the whole tradition. Probably one of the most important books on our list this season is the superb **"Arts and Civilization of Angkor,"** published by Praeger at $15 and worth every penny. The capital of the sophisticated and complex culture of the Khmers of medieval Cambodia was discovered less than 100 years ago, and Bernard-Philippe Groslier, who wrote the text, was one of the first archeologists to study it. The photographs, which include several gate-fold pages, are by Jacques Arthaud and are remarkable in their quality.

Praeger, a house which was especially astute this season, has produced another very handsome book though of a different kind. There is no text to accompany Michael Wolgensinger's photographs of **"Spain,"** and none is needed, for they are of a simple reportorial nature, artistically conceived, and the Swiss photographer's insight and feeling for the essential conveys all one needs to know. The price is $6.



—From "Rome."

The Palazzo Farnese.

Studio Publications has been quite busy too this season, and they are responsible for the only volume we find on our desk about South America. For the ten republics and three colonies Hans Mann has taken 235 photographs and there are maps and notes. The book would have been improved by a more unified presentation. The price of **"South America"** is a hefty $12.50.

The long and checkered history of Sicily has been the subject of a lovely picture book. **"Sicily"** is published by Studio for $10, and should please anyone who is fond of looking at classical architecture as well as Norman churches. The 169 photographs by Dr. Alfred Narwath are usually quite nice.

Very few of the volumes we have mentioned thus far can be considered guides in the usual sense, but four new additions to the Les Beaux Pays series published by Essential Books come closer to this and yet preserve the visual aspects of the big picture books. They are **"Paris,"** by André George, **"Rome,"** by Y. and E. Labande, **"Venice,"** by Gabriel Faure, and **"The Côte D'Azure,"** by Pierre Borel (the first two cost $7 and the second two $8). Two hundred illustrations, mostly of paintings, sculpture and facades, are about average for each, and they are adequate as guides. One wishes that the translations (from the French) were more graceful.

Another guide, and this will delight lovers of grand views, is a new slim book in the Beautiful Highways series (Studio, $4.95). This is **"The Dolomites,"** a picture book possessed of both eighty photographs and road maps.

If by this time the prospective purchaser of travel books thinks, after having persevered through this long and varied list, that there are no wonders left in this world, he should note that Theodor Müller-Alfeld has photographed such things as oceans, animals, ancient monuments, and modern buildings and put them together in a book decidedly for the less sophisticated called **"The World Is Full of Wonders"** (Harper, $5).

And indeed it is. And this constitutes absolutely all we have to say about picture travel books, at least until next Christmas, except that they need no bright wrapping paper, and one shouldn't try to hang them on the tree. —JEANETTE WAKIN.

MAO'S PEKING: It is extremely difficult for a visitor to China not to acquire a deep affection for the Chinese. They are a lovable, hospitable people. These natural traits have lost none of their genuineness in eight years of totalitarian austerity which have induced a puritanical atmosphere that might well be envied by Oliver Cromwell if he could witness it. There is a monotonous sameness about the Chinese which is enhanced by the almost universal adoption of the shapeless uniform favored by Chairman Mao Tse-Tung. The only variation is provided by the tunics and trousers which seem to be mismates simply because they have not faded equally in the many washings required by a government that rations cotton and urges its people to make one outfit last twice its normal life. This new look is justified in the interests of national economy. It is much cheaper and simpler to grind out millions of garments, identical except for color and size, than to indulge in the expensive whims of those individuals who might not elect to be just faces in a huge, drab populace.

It is not only the cheap cotton garments which suggest that the people of Red China have been subjected to a physical readjustment so that all shall seem to be cast in one mold. There is a grim soberness on all the faces which tends initially to call for some caution in approaching the Chinese. The first impression is that these are a determined people and this reaction is carefully nurtured by the flood of propaganda which welcomes the new arrival to Red China. It would be so easy for a visitor to spend a few weeks in Communist China and emerge with stars in his eyes—Red stars, that is.

The sober, unsmiling attitude of the Chinese as they go about their daily tasks is not, as the Communists would like to believe, outward evidence of an ideological evangelism, but rather a disinclination to be the first to ease the grim atmosphere. That this is so immediately apparent when even the simplest overture of friendship is made. In any other country the simple act of grinning would be instinctive. Not so in China. It is almost as if the people disciplined themselves not to indulge in spontaneous displays of mirth. These, it would seem, must be reserved for the occasions when mass welcomes are laid on for visitors—when everybody will laugh on signal—and for the rare opportunities given the ordinary Chinese to visit the opera, watch a comedy movie, or gather on the streets to view the occasional traveling stage show. It is not difficult to appreciate how a nation can so completely abandon its inherent gaiety when its people are being constantly exhorted by their Communist leaders to cast off their old selves and take on new selves—to make a change, inside out.

—From "No Dogs in China," by William Kinmond (Nelson).

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VED MEHTA IN LITTLE ROCK

By MARY HARPER SOWELL,
of the Arkansas School for the Blind, Little Rock.

EDITOR'S NOTE: *In* SR *Aug. 17 "A Most Remarkable Man" told the story of Ved Mehta, a young blind man who was born in India and educated in the United States. Readers may recall that he attended the Arkansas School for the Blind in Little Rock. One of Ved Mehta's teachers, Mary Harper Sowell, has sent a letter about Ved's experiences in Little Rock. We are happy to share the letter with our readers.*

VED MEHTA'S ability to "take a joke" was one of the first things that endeared him to the other students, as well as to the faculty, here at the Arkansas School for the Blind.

Because Ved was a "foreigner" at our school; because he looked, acted, and talked differently from the native Arkansans, he was made the butt of many a joke, especially among the boys in the dormitory. He was always able to share the fun by laughing at himself in an especially funny predicament or by making the joke backfire on his would-be tormenters.

I remember an especially balmy spring night when the air was close and not a breeze stirred in the overcrowded dormitory which Ved shared with forty-odd other high-school boys. Ved slept early and sound that night, as about a dozen roommates decided that their light woolen blankets were too heavy for the weather. One by one they piled their blankets over the sleeping Ved, a trick often played in that dormitory. The next day Ved came into my English class laughing at the joke played by the boys and telling me of his unpleasant but realistic dream of being very warm and of perspiring immensely. To some, this might have been a cruel trick played by merciless schoolboys on one in the minority, but it was not so with Ved. He learned early that the boys "picked on" those who were the most able to "take it," and as a result these people are easily the best-liked among boys.

Once, while Ved was still quite "new" at our school, a couple of his classmates decided to take him for a walk and lose him. They "made it up" beforehand to take him in a wide circle of blocks bordering the school and to bring him back to the school, into the front door of the building, and into the superintendent's office. Ved was to explain that the three of them were lost and was to ask directions to the Arkansas School for the Blind. This promised to be very funny, as the classmates anticipated Ved's surprise when Mr. Woolly would reveal his identity. Ved fell for the "gag" and volunteered to ask someone the directions. But as the two boys led Ved up the front steps of the school building and into the front vestibule Ved suddenly realized his location. He raised his foot and planted a swift kick to the seat of the pants of one of his buddies and ran down the hall to the boys' dormitory.

Ved made a joke of his inability to understand American and Arkansas "slang" terms. I've often suspected him of deliberately misusing words for a humorous effect. He was sure to get a laugh from his classmates by misusing or mispronouncing a word or a phrase, or by pretending to take a slang expression literally. For example, if a student should say, "Let's take off," Ved would counter with "Take off what?" He liked to amuse his buddies by asking for "pipes" instead of straws at the local drugstore. He always referred to his algebra class as "al-jabra." Once, in a class of American Literature, I was teaching O. Henry's "The Third Ingredient," a story of three destitute people who, together, possessed the ingredients of a stew. Fearful lest Ved not fully understand the story, I asked him if he knew the meaning of the word, "ingredient." "Oh, yes, Ma'am," he answered with a twinkle in his voice. "That's the girl's name!" I wasn't sure at first if Ved were teasing, but upon closer inspection of his face I realized that he was clowning for the benefit of his fellow students. Of course, his comment drew the inevitable laugh which he knew it would. I soon learned to expect and even to look forward to his teasing answers to even the most serious questions.

During his first week at our school he asked a boys' supervisor to help him find an interesting program on the radio. Thinking that Ved, like most teen-aged boys, would enjoy a good mystery, the supervisor tuned in on "Gang Busters," a murder story. After listening closely for a few minutes to the talk of gangsters and their gun molls, Ved said, rather too politely and with the same familiar twinkle in his eyes, "I'd like something in English please."

Ved was not above clowning in my English class, and one day, after repeatedly asking Ved to be quiet and read silently with the rest of his class, I changed tactics and asked Ved to step outside the room and to remain in the hall until the period was over. This would have highly amused Ved had the victim of my discipline been one of his classmates, but the idea of the superintendent's or the principal's finding him sent out of the room as punishment for his clowning was appalling to him. Luckily, though, the water fountain was directly across the hall from my classroom door, and Ved was always one to rise to the situation at hand. Every time he heard footsteps in the hall he walked calmly across the hall and took a long, leisurely drink of water which lasted until the footsteps receded. This proved to be an uncommonly busy period for people traversing the hall. The next day as Ved entered my classroom, he vowed to behave himself from that time on. He said that he had almost drowned himself with drinking and was unable to eat a bite of lunch, so full was he of water.

AMONG my prize possessions is a pair of black onyx and wrought-iron bookends which were given to me by my roommates when I finished college. They are the replica of a stately gentleman, whom my students dubbed "Shakespeare," relaxing in an overstuffed armchair reading a book. I have always kept these bookends on my desk in my classroom. One day, during a study period, I confiscated a bottle of fingernail polish from a girl student who was polishing her nails during class time. I put the bottle of polish on my desk. Soon after this I left the room. Upon my return, I was horrified to find "Shakespeare" painted a bright red, as well as the book he was reading. Saying nothing to my student, I quietly made the round of rows, inspecting the busy fingers of my charges. I found the brilliant incriminating evidence I was searching for on the fingers of my busiest student—Ved Mehta. This was more than five years ago, and my "Shakespeare" still has the red face and book. My prized bookends are now more precious to me than ever because I'll always remember Ved's "innocent" face as he studied his lesson so diligently while I was searching for the culprit. We are very, very proud of Ved and of our own small part in helping him toward his success.

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Who Owns the Moon?

WHO will "own" the Moon, twenty years from now?

In view of the fact that the American government has not even yet planned a top-priority, imaginative space-conquest program, it appears that the Soviet Union will be the first nation to reach the moon. And it seems probable that once the first Soviet expedition arrives, it will develop a Moonbase with all the zeal and zest the Soviets have displayed so far in satellite construction.

We can expect the Russian government to focus every energy at its command in expanding its initial bridgehead, crisscrossing the Moon's surface with cables and tractor-roads and astronomical observatories and radar-outposts. An elaborate establishment of this kind can be laid out within months of the first expedition, giving the Russian government a plausible territorial claim on the whole subplanet. In the absence of a United Nations organization with the effective powers of world law, it is difficult to see how such a Russian territorial claim can be forestalled. Theoretically, the Soviet government would have the right not only to assert ownership of but to deny other nations access to the Moon. What is worse—it could do this without risk of censure from the rest of the world, which would not be particularly surprised or disturbed at this display of the classical kind of national sovereignty.

The "international law" aspects of space have not been left entirely in a vacuum. A few weeks ago the Eighth Congress of the International Astronautical Federation authorized the creation of a committee, consisting of Russians and Americans, among others, to define "the jurisdiction of air law and of space law." And, no doubt, appeals will be made to the U.N. to set aside the notion of "first come, first served," in the matter of a claim to the Moon. But, in the absence of any power which can enforce "international law" throughout the world-community, it is doubtful that these appeals or conventions can be effective. Various agencies of "international law" have not been able to settle the status of a much nearer and simpler place, which shares the Moon's coldness and barrenness but none of its significance: Antarctica. In May 1955 the British government instituted proceedings in the International Court of Justice against Argentina and Chile, accusing these countries of encroaching on British territory in Antarctica. Ten months later the International Court was forced to set aside the British challenge, as neither South American republic cared to acknowledge the Court's jurisdiction. A few years earlier, in 1948, the United States had farsightedly proposed an eight-power condominium for the whole Antarctic Continent. The British claimed to be willing to consider the proposition, but Chile and Argentina were not, and it was dropped. Considering these and many other unpromising precedents, plus the indifference with which the majority of the United Nations Assembly regards the recent American discomfiture, it is unreasonable to expect that the United Nations will effectively press the Russians to relax their grip on a lunar conquest.

When or if Russia consolidates a *de facto* claim to the Moon, one very serious problem will at once confront the science and morale of the American Republic. Many scientists have presumed that expeditions to the other planets, like Mars and Venus, must be staged from a Moonbase. The Moon's weaker gravity and vacuous atmosphere make this the natural thing. Therefore, when the Russians come into lunar "possession" we must choose between one of three policies. First, to go ahead with our projects and land on the Moon with or without Russian permission, taking the chance that (a) their still-primitive lunar facilities will not be able to interdict our operations; and (b) that Khrushchev will not elect to make a *casus belli* of the trespass. There seems to be no particular objection to this plan, *if* we are then only six months or so behind the Russians. But if they have been in occupation for years we will take a considerable gamble and, even if war is avoided, the Russian engineers could place ours in "protective custody" when they land, destroying our project's value.

The second policy some Americans might want to pursue, of course, is resolutely to turn our backs on space-conquest and permit others to monopolize the Moon and what lies beyond it. This is an utterly unthinkable prospect. The future of mankind lies in the stars. There are two probably habitable planets in our own Solar System which men shall visit in our lifetimes. Beyond this are billions upon trillions of other Solar Systems—indescribable glories beckoning to the human spirit. If we cut ourselves off from the destiny of the human race—to withdraw from the greatest adventure in human history, to read about others' adventures in the newspapers, to see the stars only in the movies—it will end in spiritual suffocation.

THE third choice may be forced upon us. And that is to construct a "moon" of our own for the exploration of the universe. We refer, of course, to a space-station of the type advocated for so many years by Wernher von Braun and his associates. On a doughnut-shaped space-station of the Braun model, free of the Earth's mass and atmosphere, we can undertake the same kind of astronomical studies possible on the Moon; from it we can launch space-ships directly to the planets. A space-station may not be as good as the Moon—this is the price we have to pay for a superiority complex—but it may at least enable us to address ourselves to the grand challenge that lies beyond the Moon: further exploration we can carry on in the name of humanity rather than under a national flag. The visionary policy may well be the only realistic policy.

—P. R.

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LETTERS TO THE EDITOR

"GO AND SIN NO MORE"

IN THE ILLUMINATION that flooded his tortured soul, Howard Fast ("Notes on Leaving the Communist Party," *SR* Nov. 16) learned one great lesson: that he "continued to write, continued to live, and continued to fight . . ." as a Communist in America while Russian writers were unable to do likewise. Many of us—including a huge number who have also experienced want and injustice—realized this all the time, and still put up with Fast and his ilk. Pardon me for failing to cheer Howard Fast. A civil "go and sin no more" I offer him; choking up over his sob-story and his soul-searing experiences is beyond me.

EDDIE GRIFFIN.

Santa Barbara, Calif.

EXTERMINATION SWEEPSTAKES

ACCELERATION OF the pace of the extermination sweepstakes certainly calls for the eloquent editorials of N. C. and Brig. Gen. Hugh Hester (*SR* Nov. 16). However, I think the immediate hope of averting destruction does not lie solely in the hopeless task of making the two great powers behave rationally, but rather in the easier task of keeping them out of mischief until the foundations of peace can be more durably constructed. If the aggressive impluses of men can be diverted from sowing hatred and discord, from perfecting methods of exterminating life, and channeled into the adventurous challenge of space travel, then war will become less of a psychological necessity.

C. W. GRIFFIN.

Erlton, N. J.

NEANDERTHAL POLICIES

N. C. AND HESTER are so right—and so many intelligent and sensitive Americans (and Russians) agree, but how, where, when do we overcome the Neanderthal policies of our politicians?

ALLAN PETERS.

Asheville, N. C.

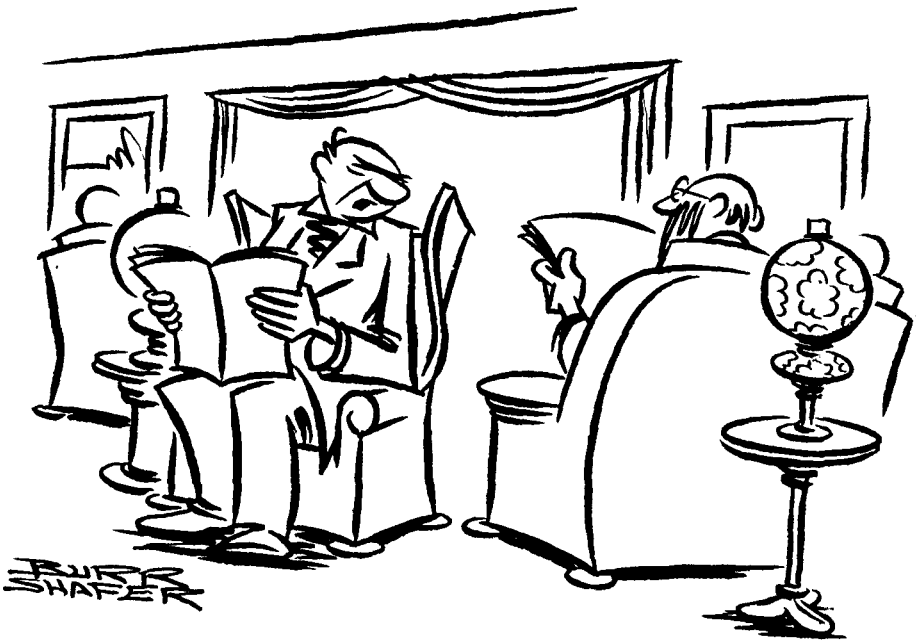
HUMAN SURVIVAL

N. C.'S EDITORIAL, together with General Hester's, provide a truly rational approach to the problem of human survival in the atomic and rocket age. *Can't you lead us in an organization to promote these aims?*

RITA LIPKIS.

Los Angeles, Calif.

Three weeks ago the New York Public Library did a disservice to books and ideas by dissociating itself from a television program dealing with war on the grounds that the subject was too "sensitive." The world of publishing, writing, and reading is still waiting for some sign that the New York Public Library recognizes that the circulation of books is directly connected to the free circulation of ideas.



THROUGH HISTORY WITH J. WESLEY SMITH

"It's a new story by that Dickens fellow—about a worthy banker named Scrooge, who finally degenerates into a sentimental weakling."

PLAIN COMMON SENSE

SELDOM, IF EVER, has *SR* published a single page more packed with wisdom and imagination than the one containing General Hester's "The Meaning of the Sputnik." It offers a policy and a program which, if carried out, might possibly save our civilization. Furthermore, its underlying philosophy is one for which the American people are more ready than our Congressional leaders realize. Can it be that we are moving into an era when plain common sense will triumph over politics?

CLAUDE M. FUESS.

Chestnut Hill, Mass.

READY FOR CHANGE

UPON READING General Hester one is led to wonder whether, if such lofty minds exist even among our military, there may not be in this country a great many more people ready for a radical change in our attitudes toward the world. Perhaps if we had less fear of self-appointed vigilantes and self-righteous jingoists, and dared to speak freely our fears and hopes, the future might yet be saved for our children.

HARRY KAUFMANN.

Clifton Heights, Penn.

WHO WANTS MORE SATELLITES?

IT IS CLEAR now that the most important thing in the world is to launch Earth satellites. To this end we must bend every effort, utilize all power, sacrifice all other goals.

What matters it if deadly diseases ravish the earth for want of sufficient funds and personnel to pursue research and apply the cures? What matters it if races and nations tear at each other's throats for want of sufficient funds and personnel to provide the basic education which will teach men to live as civilized human beings in a state of peace, understanding, and mutual respect? What matters it if the strains and stresses of a social order stricken by confusion of values and distortion of purposes produces an increasing host of mentally and emotionally disturbed human beings?

What do these or a host of other human needs matter as long as we have hordes of little spheres encircling the Earth—each one bigger and better than the last—each emitting stronger and louder "beeps"? For can we not indeed look forward to the day when the peoples of the Earth, ravaged and de-humanized by disease, savagery, fear, and confusion can take comfort as they cast their eyes to the limitless reaches of space and see their satellites, large and small, encircling the globe? "This," they can then cry in answer to the question of the psalmist, "this, indeed, is the chief end of man."

HOWARD W. HINTZ,
Chairman, Department of Philosophy, Brooklyn College.

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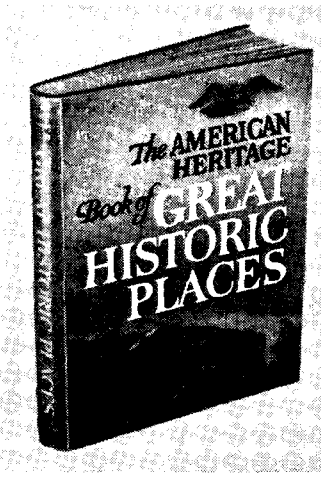

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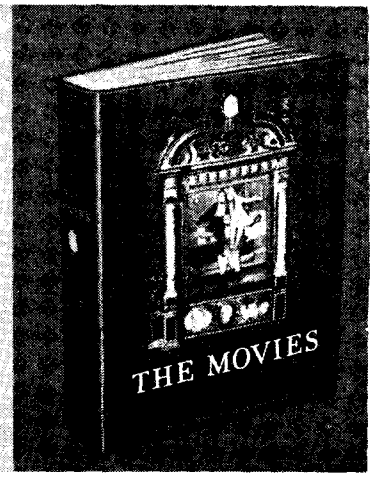

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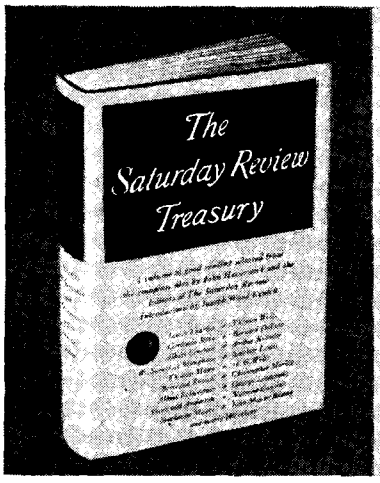

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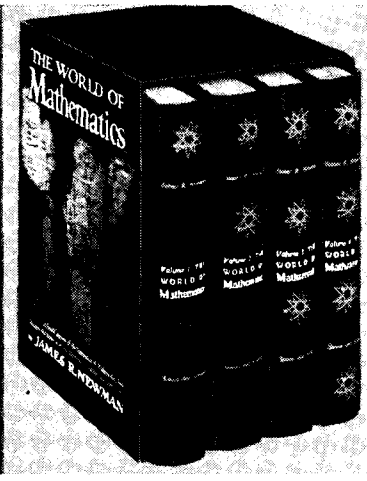

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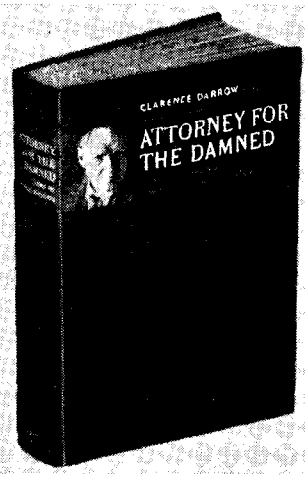

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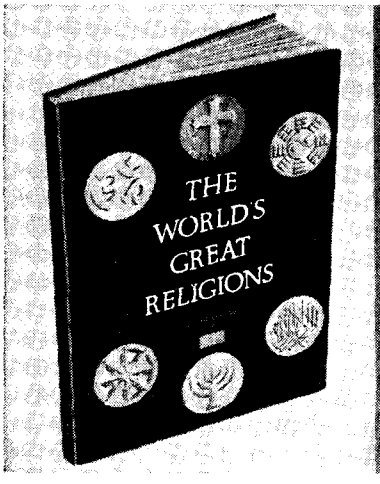

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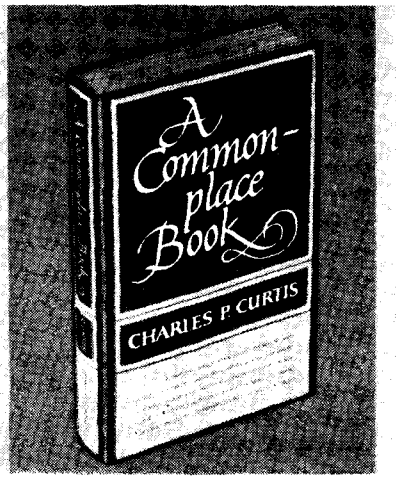

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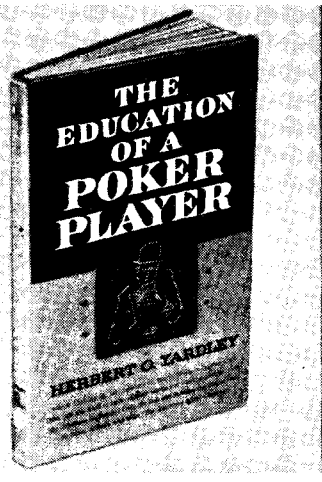

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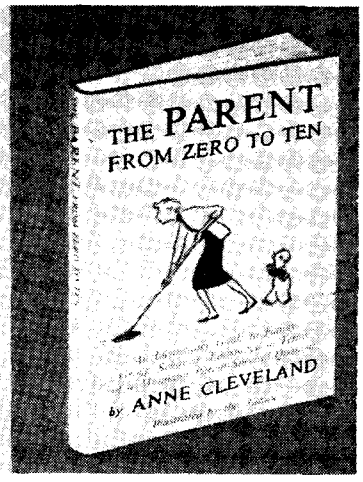

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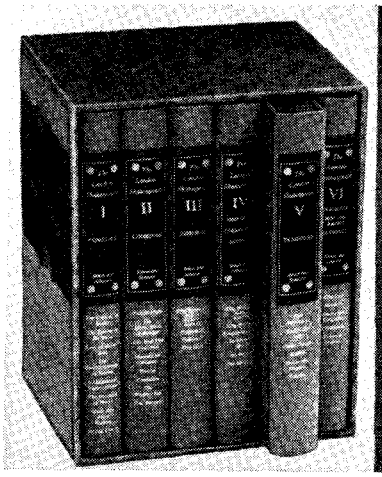

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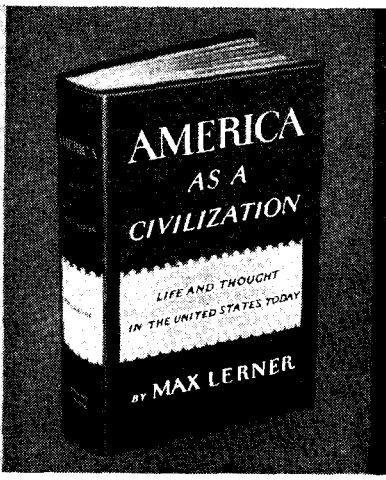

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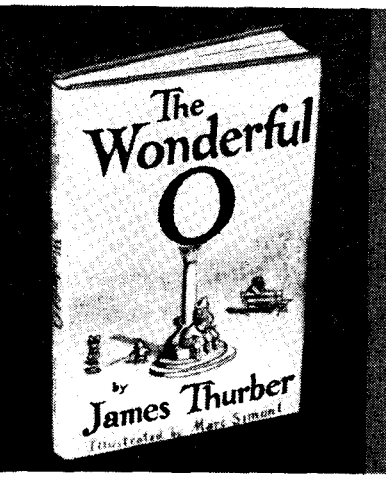

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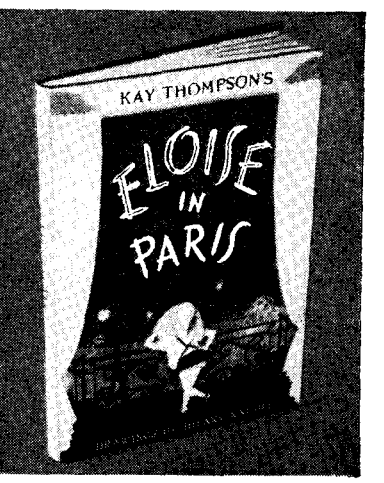

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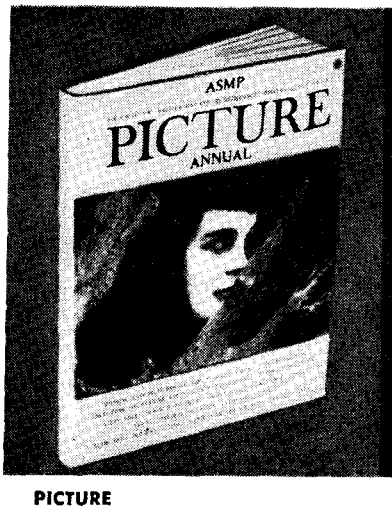

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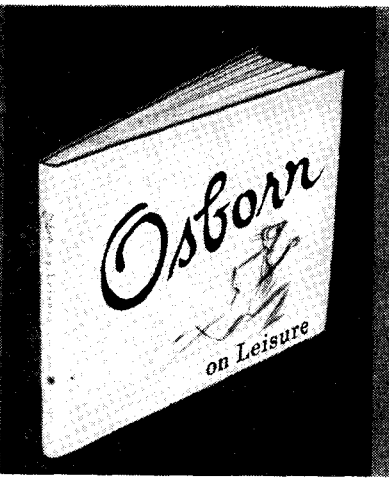

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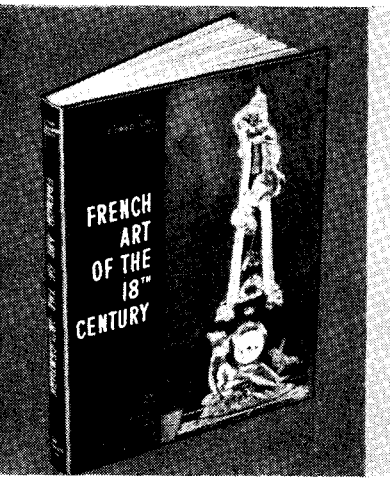

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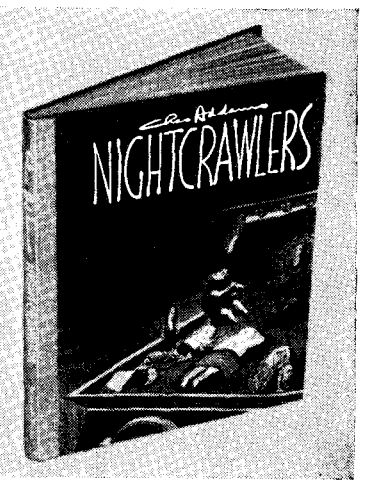

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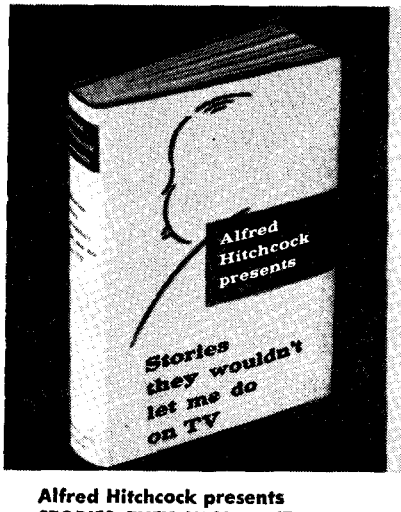

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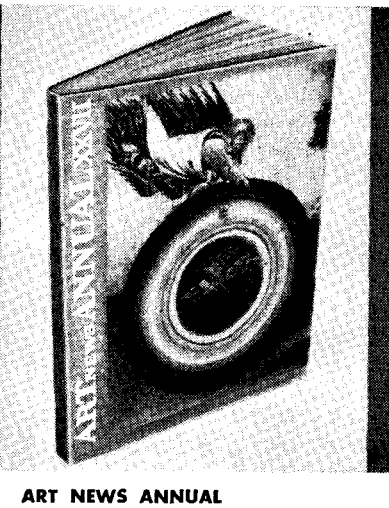

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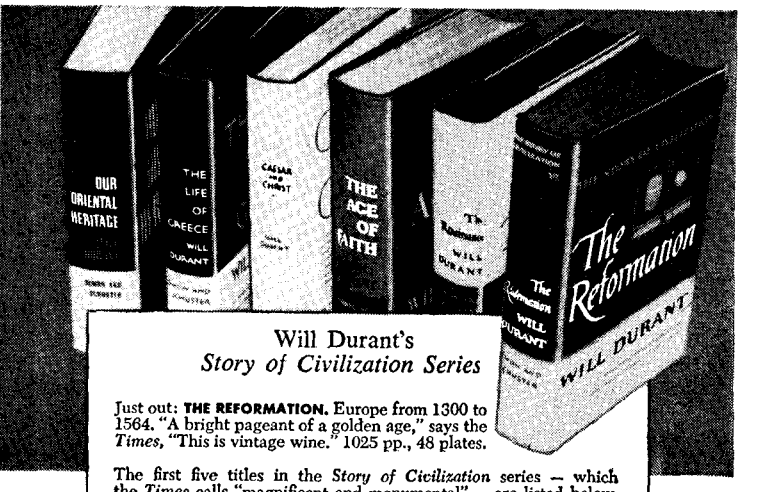

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Yuletide Check List

325 Books That It Would Be Fun To Give Or Get Come Dec. 25

FICTION

ANGEL. *By Elizabeth Taylor. Viking.* $3.50.
A lady novelist of the early 1900s makes an extraordinary success of her public life, but a muddle of her more private one.

ATLAS SHRUGGED. *By Ayn Rand. Random House.* $6.95.
Tycoons, tyrants, and a beautiful lady who runs a railroad go through their paces at some future date when free enterprise has disappeared from the American scene.

BELOW THE SALT. *By Thomas B. Costain. Doubleday.* $3.95.
A full-bodied novel that begins in the present time and finds its roots in the turbulent days of Richard Coeur de Lion's England. Mr. Costain is an old master at this sort of thing.

A BIT OFF THE MAP. *By Angus Wilson. Viking.* $3.50.
A new collection of short stories by the clever English author of last year's "Anglo-Saxon Attitudes."

BY LOVE POSSESSED. *By James Gould Cozzens. Harcourt, Brace.* $5.
A brilliant, complex novel about two days in the life of a respected small-town lawyer, by the Pulitzer Prize-winning novelist.

THE CALLED AND THE CHOSEN. *By Monica Baldwin. Farrar, Straus & Cudahy.* $3.95.
Cloister life and especially the spiritual life of a particular nun, by the author of "I Leap Over The Wall."

THE CITY OF LIBERTINES. *By W. G. Hardy. Appleton-Century-Crofts.* $4.95.
A historical novel about the passion and politics of Rome in the days of Julius Caesar's rising power.

DANDELION WINE. *By Ray Bradbury. Doubleday.* $3.95.
Summer 1928, evoked in a fictional account of two young boys growing up in an Illinois small town.

A DEATH IN THE FAMILY. *By James Agee. McDowell, Obolensky.* $3.95.
The poetically told tale of a Tennessee wife and her children and how they react when death enters their circle.

DOMESTIC RELATIONS. *By Frank O'Connor. Knopf.* $3.50.
A collection of short stories as Irish as County Cork.

DUNBAR'S COVE. *By Borden Deal. Scribners.* $4.50.
A Tennessee farmer struggles to keep his family's farm from falling into the hands of the Tennessee Valley Authority.

THE EDGE OF DARKNESS. *By Mary Ellen Chase. Norton.* $3.50.
A New England story about the death of the village matriarch and how it touches all who knew her.

HOUSE OF LIES. *By Françoise Mallet-Joris. Translated by Herma Briffault. Farrar, Straus & Cudahy.* $3.75.
A young Belgian writer's story about a despotic burgher who controls his household with the promise and the threat of his fortune.

JUSTINE. *By Lawrence Durrell. Dutton.* $3.50.
A sensuous and poetic novel, by an Irish poet, about libertine life in modern Alexandria.

LAST TALES. *By Isak Dinesen. Random House.* $4.
Stories by the Danish baroness who wrote "Seven Gothic Tales" that have an eerie quality of medieval darkness.

LEAVE ME ALONE. *By David Karp. Knopf.* $3.95.
The battle of Suburbia fought staunchly by a New York editor with integrity.

LETTER FROM PEKING. *By Pearl Buck. John Day.* $3.75.
The story of an American woman married to a man of Chinese and American parentage, whose love and loyalty are severely tested by political developments of the past decade.

THE MAKIOKA SISTERS. *By Junichiro Tanizaki. Translated by Edward G. Seidensticker. Knopf.* $4.95.
A pleasant novel about the marrying-off process in pre-World War II Japan.

MARCH THE NINTH. *By R. C. Hutchinson. Rinehart.* $4.50.
A suspense novel about a Viennese doctor and a mysterious patient set in an atmosphere of high intrigue.

MOOLTIKI. *By Rumer Godden. Viking.* $3.50.
A quiet collection of stories and poems about India by the author of "Black Narcissus."

NOT BY BREAD ALONE. *By Vladimir Dudinstev. Translated by Dr. Edith Bone. Dutton.* $4.95.
The contemporary Soviet novel that created a stir when recently published in Moscow because its hero deviates from conventional post-war viewpoints.

ON THE BEACH. *By Nevil Shute. Morrow.* $3.95.
An imaginative and terrifying story about

Four Gift Lists

THE YOUNG and middle-aged women in your life will be happily surprised to find any of these books under her Christmas tree. Peggy De Morinni, book editor of *The Buffalo Courier Express*, lists her gift suggestions:

BELOW THE SALT. *By Thomas B. Costain. Doubleday. $3.95.*

THE CHRISTMAS THAT ALMOST WASN'T. *By Ogden Nash. Little, Brown. $3.50.*

AMERICA'S ARTS AND SKILLS. *By the Editors of* Life. *Dutton. $13.95.*

JUBILEE: ONE HUNDRED YEARS OF THE ATLANTIC. *Edited by Edward Weeks and Emily Flint. Little, Brown. $7.50.*

MOOLTIKI. *By Rumer Godden. Viking. $3.50.*

THE DOG WHO WOULDN'T BE. *By Farley Mowat. Little, Brown. $3.95.*

PEOPLE, PLACES, THINGS AND IDEAS. *By Geoffrey Grigson and Charles Gibbs-Smith. Hawthorn. 4 vols. $27.95.*

PLEASE DON'T EAT THE DAISIES. *By Jean Kerr. Doubleday. $3.50.*

READING FOR PLEASURE. *Edited by Bennett Cerf. Harper. $4.95.*

DICTIONARY OF ANTIQUES AND THE DECORATIVE ARTS. *By L. A. and H. B. Boger. Scribners. $13.95.*

FOR UNCLE BILL and his friends who like to read Ernest Cady, book editor of *The Columbus Dispatch*, makes the following gift suggestions:

ALARMS AND DIVERSIONS. *By James Thurber. Harper. $3.95.*

THE GENTLEMAN FROM INDIANAPOLIS: A BOOTH TARKINGTON TREASURY. *Edited by John Beecroft. Doubleday. $4.95.*

TELL ME A STORY. *Edited by Charles Laughton. McGraw-Hill. $5.*

THEY KNEW JESUS. *By George W. Cornell. Morrow. $3.75.*

THE LONDON SHAKESPEARE. *Edited by John Munro. Simon & Schuster. 6 vols. $30.*

THIS WAS ANDERSONVILLE. *By John McElroy, edited by Roy Meredith. McDowell, Obolensky. $12.50.*

THE AMERICAN HERITAGE BOOK OF

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the day after World War III when everybody who is still alive knows he is soon to die.

ON THE ROAD. *By Jack Kerouac. Viking.* $3.95.
A novel of the "beat generation" that follows the wayward transcontinental path of Salvatore Paradise, its hitchhiking hero.

THE ORDEAL OF GILBERT PINFOLD. *By Evelyn Waugh. Little, Brown.* $3.75.
A middle-aged British novelist suffers strange hallucinations during an ocean voyage to Ceylon.

THE PRISONERS OF COMBINE D. *By Len Giovannetti. Holt.* $4.50.
A realistic account of six assorted American fliers imprisoned by the Germans during World War II.

RALLY ROUND THE FLAG, BOYS. *By Max Shulman. Doubleday.* $3.50.
A funny book, by the author of "Barefoot Boy With Cheek," about a guided missile base planted in the heart of Connecticut's Suburbia.

THE RED AND THE WHITE. *By Henri Troyat. Translated by Anthony Hinton. Crowell.* $4.50.
A sweeping novel of the Russian Revolution and of the Arapov family whose fate reflects the chaos of ideological struggle.

REMEMBER ME TO GOD. *By Myron S. Kaufmann. Lippincott.* $4.95.
The story of a Harvard undergraduate whose attempts to disentangle himself from Jewish tradition only leads to further complications.

THE RETURN OF LADY BRACE. *By Nancy Wilson Ross. Random House.* $3.75.
A barefooted monk brings solace to a problematical American family.

ROOM AT THE TOP. *By John Braine. Houghton Mifflin.* $3.75.
A first novel by one of Britain's "angry men" that follows an opportunistic young Englishman's rise to riches.

TALE OF A WHISTLING SHRIMP. *By Vladimir B. Grinioff. Dutton.* $3.50.
A vodka-drinking Moscow banker with a loquacious daughter runs into difficulties with the Party, in a satirical novel about Communist Russia.

THOSE WITHOUT SHADOWS. *By Françoise Sagan. Translated by Frances Frenaye. Dutton.* $2.95.
Mlle. Sagan's third short novel tells about the changing-partners routine of a group of Parisian intellectuals.

TOMORROW AND YESTERDAY. *By Heinrich Böll. Criterion.* $4.50.
A contemporary German novelist's story of two fatherless boys growing up in the insecure world of postwar Germany.

THE VELVET HORN. *By Andrew Lytle. McDowell, Obolensky.* $3.95.
A family saga about the illustrious Cropleighs in the timberlands region of the South following the Civil War.

VOSS. *By Patrick White. Viking.* $5.
The actual and spiritual pilgrimage made by a man and his wife in Australia of the nineteenth century.

THE WOUNDS OF HUNGER. *By Luis Spota. Translated by Barnaby Conrad. Houghton Mifflin.* $3.50.
The story of a young torero and all that it takes to become a famous bull fighter.

AMERICANA

THE AGE OF STEAM. *By Lucius Beebe and Charles Clegg. Rinehart.* $15.
From woodburners to streamliners, a handsome pictorial account of railroading's golden age.

ALBERT GALLATIN. *By Raymond Walters, Jr. Macmillan.* $7.
The biography of the Jeffersonian financier-diplomat whose long and varied career in the public service paralleled the founding years of the republic.

THE AMERICAN HERITAGE BOOK OF GREAT HISTORIC PLACES. *Simon & Schuster.* $12.50.
Rare photographs and paintings illustrate this pictorial tour of America's historic past.

ATTORNEY FOR THE DAMNED. *Edited by Arthur Weinberg. Simon & Schuster.* $6.50.
Clarence Darrow's ringing words, in and out of the courtroom, in behalf of the doomed and the underdogs.

BUCKSKIN AND BLANKET DAYS. *By Henry Tibbles. Doubleday.* $4.50.
An autobiographical account of a man active in reform movements in the West, before and after the Civil War.

THE CIVIL WAR. *Edited by Ralph Newman, Otto Eisenschiml, and E. B. Long. 2 vols. Grosset.* $10.
A massive account of the Civil War told through eyewitness accounts, newspaper reports, and contemporary photographs.

THE CONFEDERATE READER. *Edited by Richard B. Harwell. Longmans.* $7.50.
A chronologically arranged anthology of Civil War events as told by eyewitnesses.

THE DEMOCRATIC ROOSEVELT. *By Rexford G. Tugwell. Doubleday.* $8.50.
An early braintruster's account of the Roosevelt personality and program.

DIARY OF AMERICA. *Edited by Dorothy and Josef Berger. Simon & Schuster.* $6.95.
Nearly five hundred years of Americana excerpted from little-known diaries and journals.

DREAMERS OF THE AMERICAN DREAM. *By Stewart H. Holbrook. Doubleday.* $5.75.
Carrie Nation, Ethan Allen, Dorothea Dix are only a few of the visionaries who appear in this lively account of nineteenth-century reformers.

EIGHT HOURS BEFORE RICHMOND. *By Virgil Carrington Jones. Holt.* $3.50.
An exciting episode of the Civil War, when the Yankee cavalry tried to raid the Confederate capital.

FORD: EXPANSION AND CHALLENGE. *By Allan Nevins and Frank Ernest Hill. Scribners.* $8.95.
This second volume of an extended study accounts for Mr. Ford and his company during the expansion years of 1915 to 1933.

GEORGE WASHINGTON: *Vol. VII. By Mary Wells Ashworth and J. A. Carroll. Scribners.* $10.
The late Douglas S. Freeman's monumental study brought to a conclusion with an account of Washington's second presidential term and his brief retirement to Mt. Vernon by Dr. Freeman's research assistants.

GOOD OLD CONEY ISLAND. *By Edo McCullough. Scribners.* $5.95.
A nostalgic recollection of Brooklyn's bizarre amusement center.

THE INVASION OF FRANCE AND GERMANY, 1944-1945. *By Samuel Eliot Morison. Little, Brown.* $6.50.
Admiral Morison's semi-official account of American naval action in World War II's final phase.

IT HAPPENED IN NEW YORK. *By M. R. Werner. Coward-McCann.* $3.95.
A lively picture of unusual events that took place in New York City within the past century.

JEB STUART. *By Burke Davis. Rinehart.* $6.
A spirited biography of "The Last Cavalier," one of the South's most courtly generals.

JUSTICE HOLMES: THE SHAPING YEARS. *By Mark DeWolfe Howe. Harvard University Press.* $5.
The formative years (to age twenty-nine) of a great American jurist.

THE KING RANCH. *By Tom Lea. Little, Brown. 2 vols.* $17.50.
A sumptuously printed and illustrated history of Texas's (and perhaps the world's) largest and most famous ranch.

LINCOLN. *By Stefan Lorant. Harper.* $7.50.
This picture biography of the Civil War President, a new edition of a work published several years ago, contains many previously unpublished photographs.

MIGHTY STONEWALL. *By Frank Vandiver. McGraw-Hill.* $6.50.
The military exploits and the personal life of the Confederate general, Thomas Jonathan Jackson.

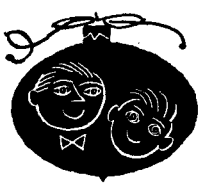
THE NEW AGE OF FRANKLIN ROOSEVELT, 1932-1945. *By Dexter Perkins. University of Chicago Press.* $3.50.
An appraisal of the New Deal era and of the controversial role of FDR in modern political history.

Great Historic Places. *Simon & Schuster. $12.50.*

The Sandburg Range. *By Carl Sandburg. Harcourt, Brace. $6.*

300 Years of American Painting. *By Alexander Eliot. Random. $13.50.*

Book of the Seven Seas. *By Peter Freuchen. Messner. $7.50.*



YOUR MEN FRIENDS, young and middle-aged, will be pleased with these books suggested by George Troy, book editor of *The Providence Journal:*

By Love Possessed. *By James Gould Cozzens. Harcourt, Brace. $5.*

The Trumpet Shall Sound. *By H. M. Tomlinson. Random House. $3.50.*

On the Road. *By Jack Kerouac. Viking $3.95.*

Rally Round the Flag, Boys. *By Max Shulman. Doubleday. $3.50.*

The Nature of Biography. *By John A. Garraty. Knopf. $5.*

Air Spy. *By Constance Babington-Smith. Harper. $4.*

The Killing-Ground. *By Elleston Trevor. Macmillan. $3.50.*

600 Million Chinese. *By Robert Guillain. Criterion. $5.*

AUNT MILLIE and any older women on your Christmas list will be delighted on December 25 with one or more of these books recommended by Fanny Butcher, book columnist for *The Chicago Tribune:*

Age of Revolution. *By Winston S. Churchill. Dodd, Mead. $6.*

Albert Gallatin. *By Raymond Walters, Jr. Macmillan. $7.*

My Own Story. *By Bernard Baruch. Holt. $5.*

The Edge of Darkness. *By Mary Ellen Chase. Norton. $3.50.*

To See the Dream. *By Jessamyn West.*

Harcourt, Brace. $4.50.

Dreamers of the American Dream. *By Stewart Holbrook. Doubleday. $5.75.*

American Heritage Book of Great Historic Places. *Simon & Schuster. $12.50.*

Below the Salt. *By Thomas B. Costain. Doubleday. $3.95.*

Reading for Pleasure. *Edited by Bennett Cerf. Harper. $4.95.*

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RELUCTANT EMPIRE. *By George Fuermann. Doubleday.* $4.
An appraisal of the Lone Star State and its relationship to the rest of the nation, by a native son.

ROUNDUP: A NEBRASKA READER. *Edited by Virginia Faulkner. University of Nebraska Press.* $5.
Almost anything that anyone has written about Nebraska is here in a varied anthology.

SAN FRANCISCO BAY. *By Harold Gilliam. Doubleday.* $4.50.
An interesting account of a famous harbor's past and present.

THE SQUARE PEGS. *By Irving Wallace. Knopf.* $5.
Nine leading American non-conformists whose bizarre lives make fascinating reading.

TALES OF SAN FRANCISCO. *By Samuel Dickson. Stanford University Press.* $6.95.
A kaleidoscopic view of men and events in San Francisco's flamboyant history.

THIS IS THE WEST. *Edited by Robert West Howard. Signet. Paperbound, 35¢. Rand McNally, Clothbound,* $6.
The American West, as an area and a state of mind, discussed widely and cogently by a variety of specialists.

THIS WAS ANDERSONVILLE. *By John McElroy, edited by Roy Meredith. McDowell, Obolensky.* $12.50.
The infamous Confederate prison described in all its horror by an Ohioan who was an inmate.

THE TRUTH ABOUT TEXAS. *By Lewis Nordyke. Crowell.* $3.95.
Some vigorous plain talk, by a Texas newspaperman, about his state's history, its wealth, and its colorful inhabitants.

BELLES-LETTRES

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BYRON: A BIOGRAPHY. *By Leslie A. Marchand. Knopf. 3 vols.* $20.
An attempt at presenting the complex and controversial life of the nineteenth-century poet.

A CHRISTMAS CAROL. *By Charles Dickens. Columbia University Press.* $2.95.
A facsimile edition of the traditional Christmas story as it first appeared 113 years ago.

A COMMONPLACE BOOK. *By Charles P. Curtis. Simon & Schuster.* $3.95.
An uncommon anthology, gathering from old and new literature "notable or striking extracts."

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Power politics as a theme in literature is the subject of these lectures.

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The first volume in an extended study of a writer who is still one of the century's most controversial men.

A DICTIONARY OF CONTEMPORARY AMERICAN USAGE *By Bergen and Cornelia Evans. Random House.* $5.95.
A handy reference guide to grammar, words, and clichés currently in use in the United States.

THE DISINHERITED MIND. *By Eric Heller. Farrar, Straus & Cudahy.* $3.75.
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Polished appreciations of writers and writing by an English man of letters.

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Poetry and prose selected from the writings of the 1956 Nobel Prize-winning Andalusian poet.

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Radio talks by the Columbia University professor ranging from Adam and Eve to Dylan Thomas.

THE VANISHING HERO. *By Sean O'Faolain. Little, Brown.* $3.75.
Critical esays discussing the novels and novelists of the Twenties by the Irish man of letters.

POETRY

COME HITHER. *Edited by Walter de la Mare. Knopf.* $7.50.
A rare anthology of the sweets (none of the bitters) of English poetry with a set of charming and gracefully learned notes that compete with the poems themselves as an experience in pleasure.

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A selection from six centuries of English street ballads, topical, pert, sensational, bawdy, and sometimes beyond bawdy, but always the hard-knocking street voice of the Muse. A delight for any ballad lover.

FIRST POEMS. *By Minou Drouet. Translated by Margaret Crossland. Harper.* $3.
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igy to date. Anyone who has once been a child will want to read this book.

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John Aubrey knew almost everyone in seventeenth-century Britain. Here are 134 of his bright biographical sketches.

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The "adviser to Presidents" has written his memoirs, most of which is concerned with the years he was amassing his fortune.

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Mrs. Belmont reminisces with ladylike charm about her many activities, among them the theater, the Red Cross, and the Metropolitan Opera.

FACE TO FACE. *By Ved Mehta. Little, Brown.* $4.50.
A remarkable autobiography, recounting the adventures of a blind boy who came alone from India to find an education in America.

I, RACHEL. *By March Cost. Vanguard.* $3.95.
The life story of the "immortal Rachel," France's greatest actress of the mid-nineteenth century, is filled with the romance of a colorful personality.

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This final installment in a three-volume study reveals the eminent psychiatrist in his philosophical last years.

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MR. BARUCH. *By Margaret Coit. Houghton Mifflin.* $6.95.
A biography of the life and times of a well-known citizen, from post-Civil War South Carolina to post-World War II New York.

NO MAN STANDS ALONE. *By Barney Ross and Marty Abramson. Lippincott.* $3.95.
A plain-talking autobiography of the boxing champion whose personal difficulties almost overshadowed his fighting fame.

THE OLD MAN AND THE BOY. *By Robert Ruark. Holt.* $4.95.
Ruark reminisces about his own boyhood when his unusual grandfather was his best friend.

QUEEN OF FRANCE. *By André Castelot. Translated by Denise Folliot. Harper.* $5.
A many-faced biography of Marie Antoinette in her roles as wife, mother, and always, France's elegant first lady.

THE THREE WORLDS OF ALBERT SCHWEITZER. *By Robert Payne. Nelson.* $3.50
An account of the roles he has played as doctor, musician, and theologian.

TO LIVE AGAIN. *By Catherine Marshall. McGraw-Hill.* $3.95.
Peter Marshall's widow and author of "A Man Called Peter" tells of her life since her minister husband's death.

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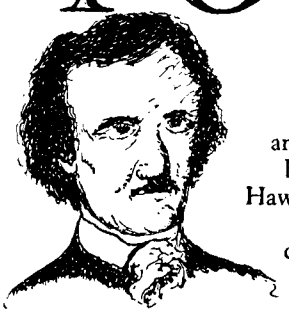

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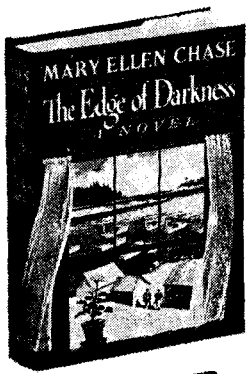

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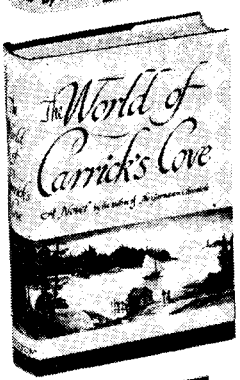

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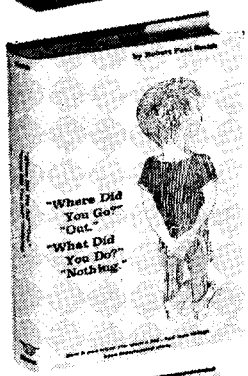

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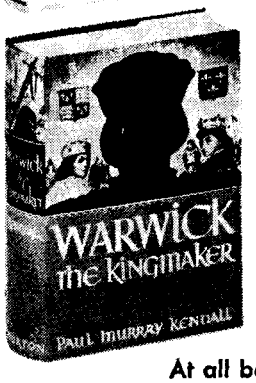

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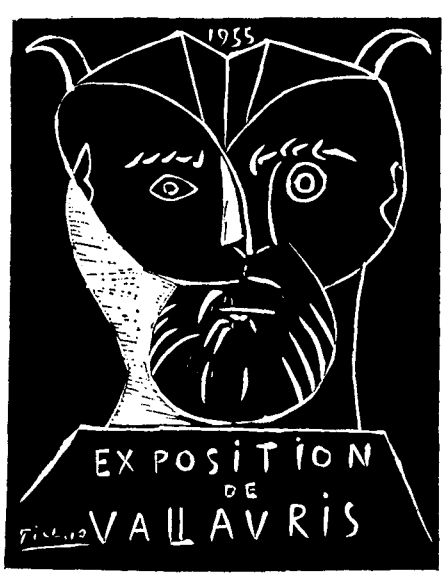

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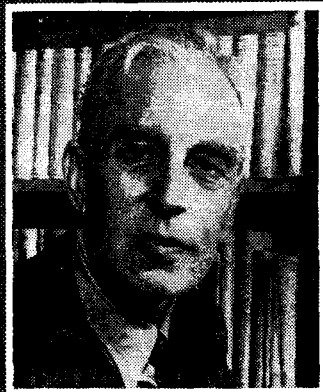
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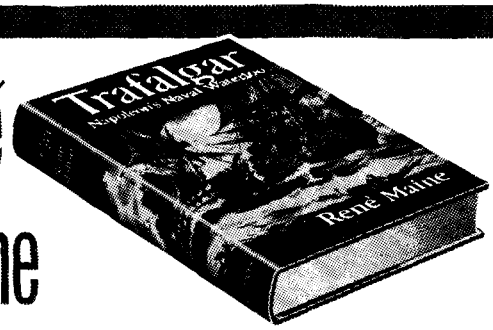

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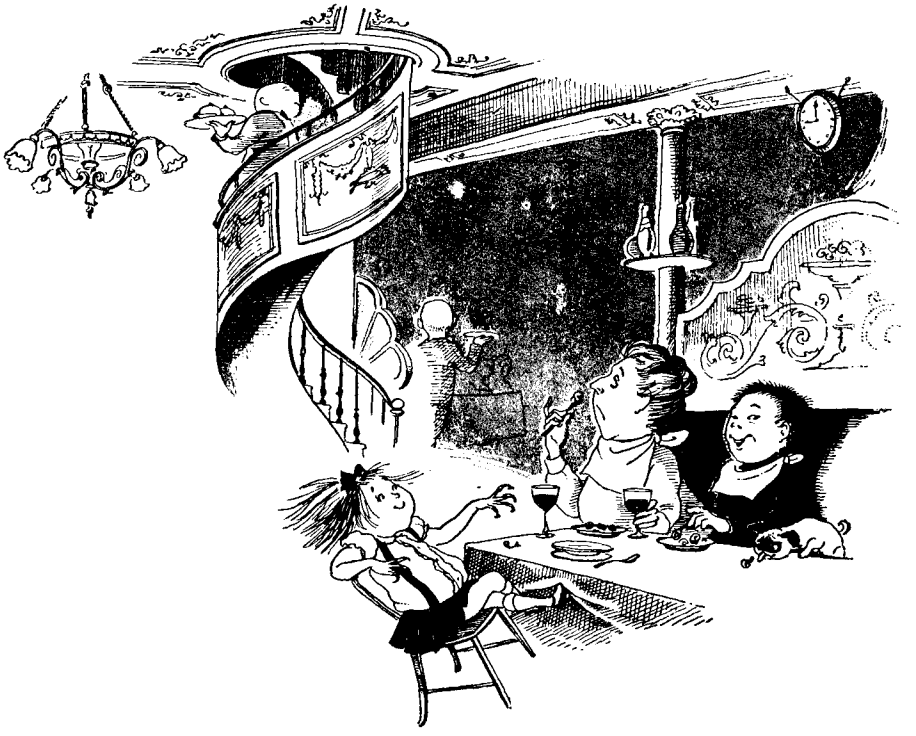

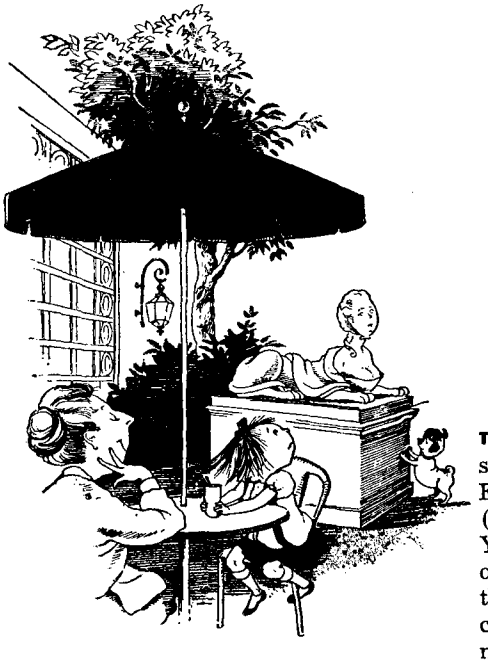

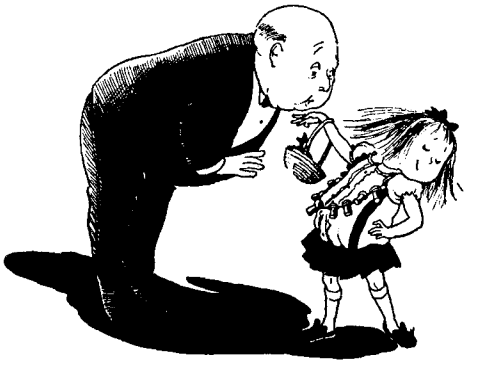

THE TRAVELS OF ELOISE: Two years ago a stringy-haired little hellion named Eloise skidded through the corridors (and the revolving doors) of New York's staid Hotel Plaza in the pages of a book entitled "Eloise" and into the hearts of little girls all over the country. Since that time her creator, nightclub singer Kay Thompson, has managed to sell 143,000 copies of her brainchild in book form, to produce a TV show based on the book, and to flood the country with Eloise dolls, Eloise records, and Eloise hotel kits. As recent fictional children go, Eloise has a *savoir faire*, an impishness, and a sales appeal which far surpass any of her contemporaries; and this year, making the most of these qualities, she has started off on what could turn out to be a Gunther-like tour of the world. First stop: **"Eloise in Paris"** (Simon & Schuster, $3.50), from which the above scenes, showing her coping with Parisian telephones and teas and major domos, are taken.

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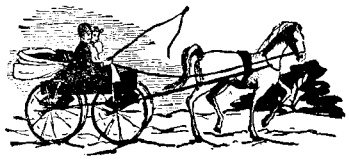

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POETRY

The Remaking of an Artist

"The Variorum Edition of the Poems of W. B. Yeats," edited by Peter Allt and Russell K. Alspach *(Macmillan. 928 pp. $18.50), is a monumental work of scholarship that provides an opportunity to reassess the work of a great poet.*

By Winfield Townley Scott

IF IT seems startling that William Butler Yeats has been dead almost twenty years that is because of the continuing liveliness of his poetic reputation. Numerous books and essays about him, new editions of his own work, constant references to him and the unquestioned status of his greatness as a poet all have combined to keep him our towering contemporary, despite the fact that literary history shows few if any surviving poets who have not gone through a period of posthumous neglect. The eclipse appears to be necessary, even desirable, for it is that period (of a few years or a century) which gestates the final poet: which ultimately delivers to us that work which is most lasting and, so, the shape and size of the poet that is to endure. Even Shakespeare, it will be recalled, suffered a period of eclipse.

We need it for Yeats. We need not to be overwhelmed by him—in the mighty and arrogant self-sufficiency of his achievement he so takes us in as to make it difficult to see beyond Yeats—but we need, rather, to define his limitations. "You were silly like us," wrote Auden in "In Memory of W. B. Yeats." We need to discover in what ways he does not speak to us, in what ways he was "silly" *unlike* us, and so to see him proportionately, usefully, and with uncomplicated delight.

The process may be underway. I have at least a feeling that we are moving from awe and excitement over Yeats to a stage of taking him for granted. If we thus pass him on to the next generation, they are likely —with whatever their new and different interests are—to move him further away into indifference. Still, what are twenty posthumous years out of immortality? And one wonders if any poet hitherto has been so soon honored with such a "Variorum Edition" as this massive work. Few poets would justify it. But Yeats, to the delight of some readers and the annoyance of others, was an inveterate revisionist of his published texts. Hardly anyone who has written of Yeats's poetry has failed to deal with the endless revisions of text. Now, thanks to Russell Alspach and the late Peter Allt and their years of meticulous work, we have the complete record. "The editors' intent," they tell us, "has been to note all the changes Yeats made in his poems in the course of their successive printings."

TO STUDENTS of the poetic process in general and of Yeats's processes in particular the mere announcement of the existence of this book is evaluation enough: its importance is obvious and, for scholarship, beyond praise. But two things should be said to keep it within proper focus. One: it is not,

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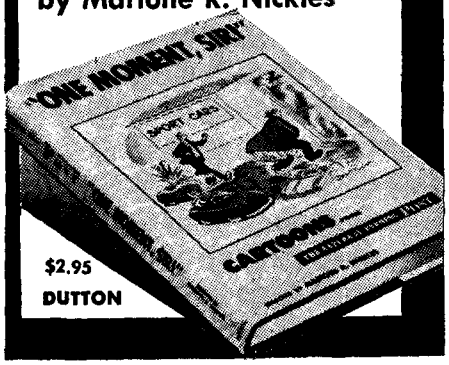

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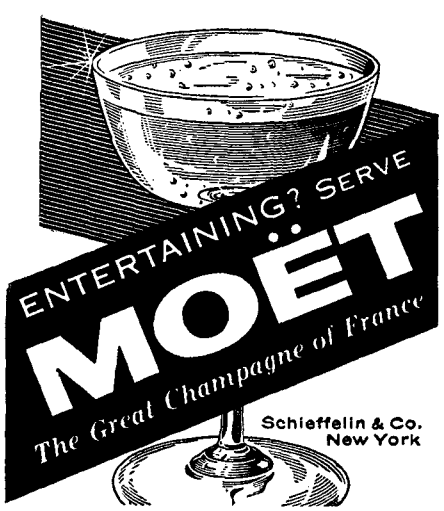

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of course, a study of Yeats manuscripts; when and if such a study is made that will be of transcendent interest. Two: much of it is picayune—which is all right: when the editors set out "to note all the changes" they literally meant that, and that meant commas, semi-colons, variant spellings, the veriest small stuff of textual alterations; so the reader or student will discover that, massive though this volume is, a great deal of it need hardly detain him. Yeats seldom made radical revisions in the published texts after "The Green Helmet" (1910). It was that embroidered cloak, worn almost until he was forty-five, he kept plucking at.

All I intend, in this tone of devaluation, is simply that the Yeats "Variorum" is not comparable to, say, Thomas H. Johnson's great three-volume edition of "The Poems of Emily Dickinson." The present volume is perforce a lesser landmark. Nor is the slightest dispraise intended: the work has been done with the zealousness of disciples, the fussiness of librarians, the integrity of scholars —all admirable qualities.

The "Variorum" is based on the two-volume, 1949 London edition of Yeats's poems. That is his final text, and here in America its equivalent (with very few variations) is the one-volume "Collected Poems" dated 1951 or later. This entire text is reproduced with numbered lines and each poem footnoted with bibliographical information as to dates and printings, sometimes with notes by Yeats or the editors, and with all variants of the text. In addition there are 149 pages of poems omitted from the definitive edition: these are mostly early (1880-1890s) and mostly bad—though there are a few later verses of topical interest. There is also a bibliography of all Yeats books; notes, speeches, dedications, prefaces by Yeats having anything to do with his poems; an index by title; an index by first lines. In short, all the impedimenta of scholarship scrupulously performed. A gigantic feat to which we shall long be indebted.

A book review can only sample, in miniscule fashion, the real substance (the main point) over which students will pore at length: the nature of the revisions. Yet we can generalize the basic findings.

The revisions, as I have indicated, are largely in the early poems. They occur more numerously in Yeats's long poems—for instance there are thirty-six variants of Line 7 of "The Wanderings of Oisin." Since he finally emerged as a great lyric poet, we do not think of these longer things as his happiest efforts; they were the things he most worked over, most meddled with—and with the least distinguished results.

The lyric, E. A. Robinson used to say, usually jumps or it doesn't come at all. It is not surprising to discover that the best of Yeats's early lyrics

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Planning a Winter Vacation?

See Classified—Page 65

jumped most definitively. That is to say, we do not find radical alterations in "Who Goes With Fergus" or "The Lake Isle of Innisfree" or "'When you are old and gray and full of sleep," and so on. Or, to put it all yet again another way: the bulk of revision operates in the early poems and chiefly in the less memorable early poems.

Let us look at an instance or two.

Here is Yeats's ultimate opening stanza to the poem "The Lamentation of the Old Pensioner":

Although I shelter from the rain
Under a broken tree
My chair was nearest to the fire
In every company
That talked of love or politics,
Ere Time transfigured me.

And here (I omit some incidental revisions of revision) is its original:

I had a chair at every hearth
When no one turned to see
With 'Look at that old fellow there;
And who may he be?'
And therefore do I wander on,
And the fret is on me.

Or, here is the ultimate text of a stanza in "The Host of the Air":

O'Driscoll scattered the cards
And out of his dream awoke:
Old men and young men and young girls
Were gone like a drifting smoke;

Which originally (I omit four variations of Line 4) ran:

O'Driscoll got up from the grass,
And scattered the cards with a cry,
But the old men and dancers were gone,
As a cloud faded into the sky.

Or, to cite one especially obvious sample, the opening line of "The Meditation of the Old Fisherman" was transformed from "Ye waves, though ye dance 'fore my feet like children at play" to "You waves, though you dance by my feet like children at play."

I say especially obvious, for here a child can see what I think students will see everywhere in the subtler revisions. The effort is to bring the poetry into line with spoken language. And that effort at the same time thrusts toward the harder specific, the greater exactitude in thought and image. And since most of us are convinced that Late Yeats is Great Yeats, we shall conclude there are improvements all the way along.

Nevertheless, these stitchings and restitchings of Yeats have long since

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caused many a scholarly and esthetic quarrel. His friend A. E. bemoaned changes in the twilighted lyrics. His biographer Joseph Hone thought Yeats sometimes lost as much as he gained in his tinkerings. Louis MacNeice has protested the stiffening process on the grounds that some poems *are supposed to be* "languid." Yeats set down his reply to all this, too:

> The friends that have it I do wrong
> Whenever I remake a song,
> Should know what issue is at stake:
> It is myself that I remake.

Poetic Pony

"Platero and I," by Juan Ramón Jiménez, *a classic series of prose poems about life in a small Andalusian village at the turn of the century, is available in two new translations—one by Eloise Roach (University of Texas Press. 218 pp. $3.75) and another by William and Mary Roberts (Philip C. Duschnes, New York. 159 pp. $3.75).*

By Edwin Honig

ANYONE who has ever had a pet should be interested in "Platero and I." Platero is a small donkey—a bit different from the usual portable pet: for Platero most things, including his master, are portable. Platero's usefulness goes further: a romper among children, an ardently humane fellow Andalusian, he is also, since his master is the distinguished Spanish poet Juan Ramón Jiménez, something of a muse as well.

Although the book is a series of prose poems about life in Moguer, the poet's village, one is somehow reminded of the great equine fables: Pegasus, Beauty and the Beast, the Golden Ass, and Swift's Houyhnhnms. In the clean sharp lights of the Andalusian landscape, where Platero and the poet are always eying their ambience and each other significantly, one also remembers the Spaniard's love for burros and ponies. (One folk song proudly refers to a pet pony as "my big flower head.") The beloved pack animal often symbolizes its master's poverty and shares his fancies and troubles. But there are further implications, of another order. The relationship suggests, for example, the classical picaresque tale which involves an impoverished master who is cheated by (or cheats) his servant; in this way the master-servant relationship points up contemporary social and economic abuses. There is also the mythical, age-old implication of a body-spirit relationship, as between the donkey Platero (who is always greatly indulged) and its poet master and rider.

Such matters are worth noting because "Platero and I" is a good deal more than the children's classic it has been called for forty years. It is a very personal book, full of serene whimsy and a strongly ironic manner of straight looking at the open-air, small-town world of Moguer at the turn of the century. It is also a very objective book; the kind of realism, love, and restraint that characterizes the poet's vision has the quality of Blake's songs of innocence and experience.

Once Platero has been created as the focus of feeling, Jiménez is free to make the whole world conform to it—as, for example, the cruelty of children and adults (their "beastliness" primarily) as well as their guileless acceptance of and identification with their animals and one another. Here is animated poetic clarity in the vignette of Platero drinking: "his dark eyes scarlet from the sunset, [he] walks off gently to a pool of crimson and rose and violet waters; he dips his mouth gently into the mirrors which seem to turn liquid at his touch; and through his great throat flows a heavy stream of shadowy, blood-like water." And here the same accurate eye records the death of a white, blind old mare cut down by its master and stoned by the children: "The stones were still lying beside her when I saw her, she as cold as they. One of her eyes was wide open. Sightless while she was alive, now that she was dead, it seemed to see. Its whiteness was the only light remaining in that dark street, over which the evening sky, seeming very high in the cold, was covered with the lightest fleece of pink clouds."

"Platero and I" is an earlier work by the same poet whose late work, "Animal de fondo" (Animal of Death) defines divinity as a sharpening process of *becoming*, when natural and human things reveal themselves.

Of the two translations that have been published almost simultaneously, Eloise Roach's is more complete, comprising 138 of the book's original short chapters. But the one by William and Mary Roberts has decidedly more literary merit. Both translations claim to be the authorized English versions; both appear in large format and are abundantly illustrated, with the children's market in mind.

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BROADWAY POSTSCRIPT

Marriage Parable

ON THE surface, **"The Rope Dancers"** can be viewed as the story of a proud, self-tortured woman who acquires humility and love through the death of her child. However, its author, Morton Wishengrad, appears to have something more complex in mind. He is concerned with the Nietzschean view of Christianity and his title refers to the tight-rope walker who fell to his death and was extolled above others by Zarathustra because he had lived dangerously.

The play's protagonist is Margaret Hyland, a woman with a pathological lust for virtue, cleanliness, and "the truth." She insists upon regarding her daughter's deformity (six fingers on the left hand) as God's punishment for the sins of her husband, but in reality it is a guilt reaction to her own pleasure in fornication. This Irishwoman's narrow God was a God of inhibition, of punishment, and of hate. She is separated from her husband, James, a well-read, talkative, drinkative man. He complains that Margaret stopped being a woman when she became a mother. Both husband and wife give their daughter the love they are unable to give each-other.

The eleven-year-old daughter is on the verge of St. Vitus's Dance, partly because of the shame of her deformity, and partly because of the rift between her parents. A well-meaning doctor removes the extra digit without mentally preparing the child. She dies, and we gather that through this tragedy the parents may find the way to a careful mending of their marriage. That Mrs. Hyland is capable of rehabilitation is perhaps forecast by James's quoting of Nietzsche's, "I love them that are great in scorn, because these are they that are great in reverence."

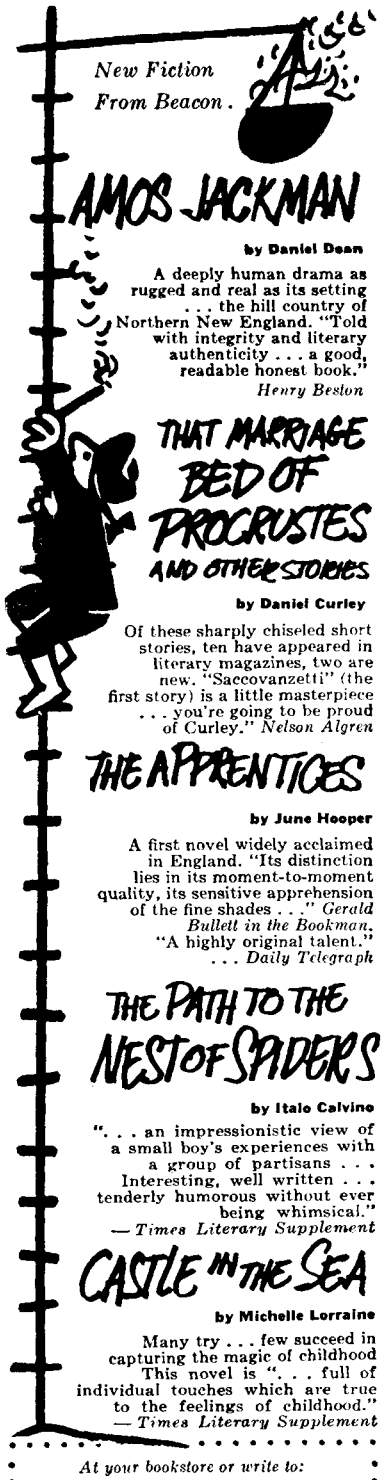
The play is impressive for the sincerity of its writing and its understated performances. Siobhan McKenna punishes herself by playing Margaret as unsympathetically as possible; she seems to be cruelly exploring her own deepest personal feelings on religion, sex, and marriage as she speaks each line. Under Peter Hall's painstaking direction, Theodore Bikel's kindly doctor and Joan Blondell's earthy neighbor are glowing portrayals, and Beverly Lunsford is happily unsentimental as the dying child. Art Carney plays James straight, with a miraculous avoidance of the low-comic technique that made him famous in TV. Yet he could use a fuller emotional development of what he now does with such admirable intelligence.

And this might also be said of the writing. For in attempting to bring together his own views on religion and the life of these characters, Mr. Wishengrad jumps from philosophy and psychiatry to abrupt stage-action. The scenes become illustrations of the human condition shown to us at the author's discretion. The situations themselves contain the threads of several plays, the most interesting one perhaps being the comparison of a man "innocent in his sin," and a woman "whorish in her virtue." Perhaps, Mr. Wishengrad would have been better advised fully to develop one of these situations instead of trying to weave them into what turns out to be a somewhat unsatisfying parable of disturbingly fluctuating intensity.

THE revival of **"Conversation Piece"** is delicious entertainment and a happy reminder that Noel Coward at his best can be a disarming mixture of sparkling romance and gentle wit.

This 1933 musical comedy of doings in Regency Brighton features lovely music, bright costumes and sets, and is performed with a degree of grace and sophistication surprising in the American theatre. Joan Copeland is a revelation as the French cafe-singer following her secret heart. She sings delightfully, slips back and forth from English to convincing French, and even manages to flirt in a way rarely achieved by a non-French actress. Rene Paul is charmingly French, with better excuse, and is particularly good on such Cowardian gems as the reply to a young Englishman who speaks French "un peu." "I never think that's enough, do you? Let's speak in English," he says with an engaging mixture of kindness and practicality.

Sarah Burton is both ladylike and worldly as a rich widow in love. And under Philip Wiseman's direction each of the smaller parts is played with polished perfection. "Conversation Piece" is a welcome and flavorful bon-bon amidst Broadway's hard chews. —HENRY HEWES.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SR GOES TO THE MOVIES

Filming Faulknerland

WILLIAM FAULKNER country —his mythical Yoknapatawpha County, the scene of almost a dozen of his books and innumerable short stories—lies in the environs of Oxford, Mississippi. But Twentieth Century-Fox scouts, searching for suitable locations for **"The Long, Hot Summer,"** an adaptation of Faulkner's "The Hamlet," settled on Clinton, Louisiana, 300 miles to the south. It was smaller and more atmospheric, less changed by time than the towns up around Oxford, they reported. There were people in the area who were willing to make available mansions and clapboard cabins alike for exterior shooting, merchants in the town who—for a certain remuneration, of course—would permit their storefronts to be emblazoned with the mythical name of Varner. Above all, the Louisiana Department of Commerce and Industry promised to be entirely cooperative.

For more than two weeks in advance of the main party, Fox people were in the area doing the hundred and one things necessary to permit location shooting to roll smoothly once the high-priced talent and expensive equipment arrived—rounding up transportation, booking rooms in the de luxe motels that line the Airline Highway out of Baton Rouge, finding skilled workmen to supplement the crews coming on from Hollywood, arranging all the many legal details surrounding use of the town and private homes as movie sets. The decorators swarmed in, repainting the storefronts and erecting their signs proclaiming the community to be Frenchman's Bend. Trucks from the West Coast brought cameras, lights, enormous silvered reflectors, and fine-grid scrims, generators, costumes. Huge aluminum trailers were rented locally for star dressing-rooms. Yoknapatawpha was ready.

The first of the stars to turn up in Clinton was Paul Newman, who plays the role of the opportunistic Flem Snopes. (The name has been changed, inscrutably, to Ben Quick in the screen adaptation.) Registered as Ben Snopes, Newman drifted unrecognized for three days through the local pool parlors and bars soaking up the color, the atmosphere, the speech patterns of the area. He drifted until Charles East, an alert young reporter on the *Baton Rouge State-Times* (and apparently one of the few people in that part of Louisiana familiar with the works of Faulkner), learned that there was a Snopes in the area and decided to investigate. Newman's presence—and each subsequent star arrival—made headline news.

"The Long, Hot Summer" is, to put it mildly, a free adaptation of Faulkner's "The Hamlet." "We changed the name," said director Martin Ritt, "so people wouldn't confuse it with that other 'Hamlet.' But the book too had to be considerably changed before we could even begin to make a film out of it." Actually, Faulkner's novel is little more than a series of loosely connected stories dealing with the weasel-like Snopeses, white-trash *parvenus* who spread like a sickness throughout Yoknapatawpha at the turn of the century. From it screenwriters Irving Ravetch and Harriet Frank, Jr. borrowed scenes, incidents, or situations, incorporating them into an overall story-frame of their own devising. In their version, Snopes (or Quick) is transformed into a far more sympathetic character, the domineering Will Varner given a dimension of broad humor, and the time updated to the present. The net result is a sort of Faulkner *cum* Tennessee Williams —with perhaps a pinch of Eudora Welty tossed in for seasoning. Indeed, Orson Welles plays Varner in such roaring high spirits that one keeps expecting the other members of the cast to address him as "Big Daddy."

TO AUTHENTICATE the Southernisms of a company that ranged all the way from Georgia-born Joanne Woodward to New York's Anthony Franciosa, Ohio's Paul Newman, and Hollywood's Sarah Marshall, the crew included Louisiana's Marguerite Lamkin as dialogue coach. Miss Lamkin, the sister of novelist Speed Lamkin, not only stood vigilant watch over the "you all's" and "ye hear's" of the cast, but kept a critical eye on the script as well. She was particularly incensed over a line in which Lee Remick invites Sarah Marshall to "drive into Jefferson for shrimp and a movie." "Shoo," said Miss Larkin with delicately balanced pity and contempt for the authors, "Don't they know that no Southern girl would drive into town for *shrimp*?"

Miss Lamkin's fey banter helped pass the long, hot hours as grips wrestled cameras, lights, and reflectors into position on country roads or rolling lawns. Ritt appreciated it as a valuable substitute for

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the eternal card games and crossword puzzles that customarily while away the waiting time on movie sets. "The best reason for location shooting," he declared one morning when overcast skies were holding up production, "is not the money you can save. A couple of days like this one and you could lose your shirt. Studio shooting is really much easier on everybody. You just walk onto the set, and everything is ready to go. And yet I prefer to do as much of my pictures as I can on location. The sense of atmosphere, the feeling of contact with the real thing, helps the actors in their roles—and helps me too. Just look at that old house," he said, pointing to the two-storey white mansion, a wide gallery surrounding it on three sides, that is being used as Varner's home. "Do you think they could ever reproduce that in the studio?"

Two stuffed moose-heads on the front verandah of the old Merrick house were the sole contribution of the studio prop department in effecting the transformation. Built before the Civil War, the house has a graceful sloping roof surmounted by a New England style "widow's walk" and faces False River, an amputated arm of the Mississippi. For the "neighboring" Stewart (*née* Sartoris) home, the location crew selected one of the showplaces of that part of the country, Asphodel—some forty miles away. Built in 1835 in the Greek Revival style, the house is flanked by giant red cedars, some of them over 200 years old, while its winding driveway and spacious lawns are shaded by tall pines and poplars, all heavy with Spanish moss. Thirty miles in yet another direction a sharecropper's abandoned property was requisitioned for Ben's decrepit shack—a four-room cabin of unpainted, sun-splintered wood, its single central fireplace filled with refuse, its walls still decorated with faded Bible pictures and scraps of old calendars. But if the interior was squalid, the view from its broken porch presented all the plain, stark beauty of that part of the country that Faulkner so well describes.

IF 1957 was Hemingway's year on the screen, it seems safe to predict that 1958 will be the year the movies discover William Faulkner. Indeed, they have already begun to do so. Universal has scheduled "Tarnished Angels," based on Faulkner's "Pylon," for release sometime in January; and "The Long, Hot Summer" should be ready by February—at least, if the crew can make up in the studio some of the thirteen days lost in Louisiana waiting for the sun to shine. Meanwhile, Jerry Wald, its producer, is already planning to do "The Sound and the Fury" with Ritt again directing. And in all probability the country just north of Batan Rouge will once more serve as stand-in for Yoknapatawpha.

—ARTHUR KNIGHT.

Your Literary I. Q.

Conducted by John T. Winterich

ON THE HOUSE

Since most people live in houses, and since most novels, stories, and plays are about people, the word house frequently occurs in titles. An anonymous reader in Monticello, Mississippi, submits twenty such and asks you to assign the examples cited to the correct authors. Mortgage payments may be made on page 64.

1.	"Alison's House"	( ) Gertrude Atherton
2.	"Bleak House"	( ) Pearl Buck
3.	"The Country House"	( ) James Branch Cabell
4.	"The Fall of the House of Usher"	( ) Erskine Caldwell
5.	"The House at Pooh Corner"	( ) Truman Capote
6.	"The House by the Medlar Tree"	( ) Willa Cather
7.	"A House Divided"	( ) Geoffrey Chaucer
8.	"A House in the Uplands"	( ) Charles Dickens
9.	"The House of Breath"	( ) John Galsworthy
10.	"The House of Connelly"	( ) Susan Glaspell
11.	"The House of Fame"	( ) William Goyen
12.	"The House of Flowers"	( ) Paul Green
13.	"The House of Lee"	( ) Nathaniel Hawthorne
14.	"The House of Life"	( ) A. A. Milne
15.	"The House of Mirth"	( ) Edgar Allan Poe
16.	"The House of the Seven Gables"	( ) Dante Gabriel Rossetti
17.	"The King Was in His Counting House"	( ) John Patrick
18.	"The Professor's House"	( ) Giovanni Verga
19.	"River House"	( ) Edith Wharton
20.	"The Teahouse of the August Moon"	( ) Stark Young

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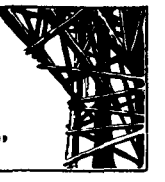

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MUSIC TO MY EARS

Symphonies, of Sorts—"Rosenkavalier"—Ballet

THE contagion which sometimes infects the body musical seems to be at work right now producing new "symphonies." Beginning with the one of recent date by Bondeville, there were, in sequence, a work by Dittersdorf which Thomas Scherman made out of two others, another by Henry Cowell in seven movements (none symphonic), and a third by the French composer Henri Dutilleux which began with a passacaglia and ended with a theme and variations. Taken together they wouldn't add—in my estimation of symphonic feeling—to the scherzo of Dvorak's No. 3.

Cowell's seven movements occupied but twenty-two minutes of Eugene Ormandy and the Philadelphia Orchestra's time at a recent Carnegie Hall concert: thus, they are suiteish, rather than symphonic. The subtitle, "Seven Rituals of Music," suggests without precisely paralleling the Shakespearian ages of man, with a progression from birth to death. If a symphony connotes, merely, something that is sounded, then Cowell's No. 11 qualifies, for it is delicately, robustly, winsomely, wangingly written for a large orchestra with a vast array of percussive effects from the Balinese to the Harlemesque. It is, obviously, such a temptation for a conductor to arrange its aural effects (such as the total string sections playing *tremolando glissandi* against fluttery figures in the woodwinds, plus impalpably vibrating skins and metals) that continuity or basic meaning is inconsequential. I kept thinking how wonderfully it would hi-fi, and I am sure Cowell was not without such thoughts of his own.

On the same occasion, Ormandy introduced a "Passacaglia" of the Swiss composer Armin Schibler (a first offender, so to speak), written in 1950. Some persons who reviewed the composer's program notes (which were full of unfortunate references to "eternity" and the "dawn of human life") rather than the music found it pretentious and windy, but the work itself seemed to me the product of an orderly, well-stocked, and interesting musical mind. It is the kind of sonorous score in which the Philadelphia Orchestra is unexcelled, and Ormandy's grasp of its content preserved the record unimpaired.

Dutilleux's symphony has more substance than other novelties introduced by Andre Cluytens during his Philharmonic engagement, which is well short of ecstatic praise. As indicated, its elements are not symphonic in a traditional sense, but it conveys such a total feeling nevertheless. This is accounted for, in part, by Dutilleux's integration of the first and second movements by mood (the scherzo follows the allegro-passacaglia without pause), and the third and fourth by material (the theme of the finale's variations is derived from the preceding lento). Dutilleux has not, in this work, achieved an idiom of his own, but he is an accomplished craftsman. The program also offered an "Andante and Scherzo" of Duruflé.

The Metropolitan's "Rosenkavalier" is currently in the charge of Karl Böhm, who gave it the same kind of solid musicality he imparted to "Don Giovanni." Thus, it was neither inflammatory nor mesmerizing, which left some listeners dissatisfied. However, it could be argued that Böhm gave more values to the play-in-music than those conductors who deem the musical values all-important. I was conscious, too, of many details, sometimes slighted in the scoring, in the integration of voices and orchestra, in the composer's skill in weaving one situation into another, and making an act (such as the second) a consecutive whole. This may result in an interesting rather than an exhilarating "Rosenkavalier," but it is no mean intellectual feat on its own.

So far as the performing personnel is concerned, first honors must go to Risë Stevens's Octavian, which looks well and sounds almost as well as it did when she first made the part her own here in 1938. Miss Stevens has never been a paragon as a vocalist, but she gives us a character consistently conceived from first to last, equally picturesque as gallant or galumphing maid. Hilde Gueden's beautifully sung Sophie is beginning to encounter resistance from her unmistakably mature presence, but it is wonderful to hear.

Oddly enough, the same thread of time vs. talent runs through the other leading roles sung by Lisa della Casa and Otto Edelmann. A fine singer and a beautiful woman, Miss della Casa is still acting her part rather than feeling it, for the realities of the Marschallin's physical decline are still alien to her own experience. I am not arguing that a performer must "live" the role she plays—woe betide the opera house in which a "Salome" could only be produced under such circumstances—but there is, sometimes, no substitute for such experience. Della Casa's Marschallin is a lovely foreshadowing of things to come, but not yet the whole person. Edelmann's Ochs is still a mite too limber, physically, for the character, a little light of voice and short of range. Admittedly, he has a fresh, brilliant quality at the top, but an Ochs who must resort to mugging the low E at the end of Act II because it is not in his voice is really letting the part, and us, down.

It would be unkind to the efforts expended by others to ignore the dash and efficiency with which minor roles were played, especially Martha Lipton as Annina (a fine character study), Ralph Herbert as Faninal, and Thelma Votipka as Marianne. It is, of course, no effort for Kurt Baum to impersonate an Italian tenor, hold his top notes like one, and be properly offended when interrupted. Here, certainly, is proof that living a part helps.

ANOTHER performance of "Traviata" brought another performer of Violetta, Antonietta Stella. A hardworking, serious-minded singer, Miss Stella does not strike me as possessed of the sweetness of sound which must be available for a Violetta to use when she wants it. Act I was overdramatic and thickly sounded, Act II without genuine vocal pathos. Robert Merrill, as Father Germont, broached a handsome sound at every turn, and turned every sound into a manifestation of artistry. Daniele Barrioni, as Alfredo, improved his previous effort markedly.

"Square Dance," the first novelty of the New York Ballet's City Center season, is obviously not meant for learned analysis. It is something of a century-spanning divertissement, to which George Balanchine has brought his agile mind as the fusing element of eighteenth-century music by Vivaldi and Corelli, the nineteenth-century conventions of the square dance, and the twentieth-century "calls" of Elisha C. Keeler, an imported country virtuoso. A frothy affair, in which Keeler's "jiving" reference to "Sputnik" and "dig that crazy rhythm" contested for aural attention with the music, it appealed to me most when he was silent in a slow movement *pas de deux* of Patricia Wilde and Nicholas Magallanes, its principal performers. It was joyously performed, both by the dancers in their practice "costumes" and the musicians on stage.

—IRVING KOLODIN.

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THE CHILDREN'S CORNER

By DR. ADELE FRANKLIN, *director, All-Day Neighborhood Schools, Board of Education, New York City.*

TOYS, tinsel, and tasting are the flamboyant trimmings of Christmas, but music is still a basic and traditional component of the Season. Thus, more and more people are adding carefully selected records as an essential item to be included on the gift list. Records are one of the few gifts that can be shared by the entire family.

Listening is never a one-way street. A young child may hear a classical record with very genuine pleasure, but it is doubtful if he will appreciate the nuances heard by the older members of the family. On the other hand, few parents can resist the charm of some of the simple records designed for the very young. The great joy youngsters get from constant repetition of these same records is something most adults find very hard to take.

There is much value in having a record player on which the young child can play his *own* records. A machine with a suitable tone which can be purchased for $25 to $30 is preferable to cheaper models. Remember you are buying a musical instrument, so consider the sound rather than the case. Since children's records come in all three speeds it is best to get a three-speed player, but the littlest ones will need help in this area. The records should be stored separately according to speed.

It is important for parents to recognize that long-playing records present a problem for the young child. Very few three-to-six-year-olds will enjoy sitting for twenty minutes or more to hear a complete recording. Often a favorite song or selection is on a middle band of a record. Frequently a child wants to hear a particular song again without hearing the rest of the record. It is surprising how accurately the small child can estimate the approximate spot on which the desired song is recorded, but small hands are not very skilful at setting the needle down at just the point required. The resulting screeches and scratches on the records are apt to result in sharp rebuff from an adult nearby. However, the child's technique will improve with time and patience.

Among the newer recordings designed for the young, which makes delightful listening for the whole family, is "Captain Burl Ives's Ark" (see list for details). This is a Decca recording of seventeen animal stories and songs sung by Burl Ives with guitar and orchestra accompaniment. Some of the songs have been written by Burl Ives; some are Burl Ives's version of old classics. There is humor and charm in these compositions in which the sound of contemporary music has been incorporated. The humorous quality of the "Tenor Doodle-Doo," written by Mr. Ives, will bring forth chuckles from both the young listener and the adults. "The Monkey and the Elephant," written by Marion Abeson with music by Paul Kopf, is a modern version of an Aesop fable. The moral is painlessly and delightfully presented in the Burl Ives rendition of this song. Also for the family, Victor has recorded a collection of lullabies sung by Dorothy Olsen, entitled "Lullabies for Sleepyheads." This nostalgic collection has many of the old favorites and others less familiar, all done in a fresh, charming style.

Adults will be relieved to find that some of the familiar tunes—favorites with the younger set—are now available in pleasant, well-sung recordings. The attractive packaging of these records adds to their appeal as a gift for the young child. Young Peoples' Records has collected many of Tom Glazer's songs for the very young on a long-playing record entitled "Music for Fun and Play." Dorothy Olsen, Cliff Edwards, and Glenn Riggs have recorded "Song, Games, and Fun—Mother Goose Play Songs" for Victor. Mitch Miller conducts "Walt Disney's Song Parade," a tuneful collection of Walt Disney favorites, and "The Golden Treasury of Mother Goose."

There is a wide selection of choral records that certainly appeal to all ages. The large listing of folk songs and spirituals are indicative of their wide popularity. Golden Masterpieces has recorded selections from "The Fireside Book of Folk Songs," a classic collection published by Simon and Schuster in 1947. The record is entitled "The Fireside Treasury of Folksongs."

Vanguard Theatre Showcase has a spirited collection of the songs sung by the popular group known as the Weavers and consisting of Pete Seeger, Ronnie Gilbert, Lee Hays, and Fred Hellerman. The record is entitled "The Weavers on Tour."

In Decca's "Putting on the Style," the Gateway Singers present a great variety of songs, ballads, and spirituals. The group adapts itself very successfully to the varied material presented. Folkways Records have a large number of folk records of many nationalities. A vital collection is "American Favorite Ballads," sung by Pete Seeger with five string banjo and twelve string guitar. Another is "Songs of the Sea," sung by Alan Mills, and the "Shanty Men," with guitar accompaniment. In a similar vein, Columbia is offering the Norman Luboff Choir in "Songs of the Sea," "Songs of the West," and "Calypso Holiday." Capitol has a fine recording of "Songs of Israel" sung by Lea Deganith, and accompanied by Paul Lichtenstein and Orchestra.

IF YOUR adult collection does not already include the Riverside recording of Robert McFerrins's "Deep River and Other Classic Negro Spirituals," this may be the time for the whole family to enjoy this fine collection by one of the first Negroes to have sung at the Metropolitan Opera. Dorothy Maynor's Camden recording of "Spirituals and Sacred Song" and Richard Dyer-Bennet's folksongs should also be considered as part of the family fare.

Many new collections of Christmas carols and songs are of special interest. Among the many flooding the market are "A Music Box of Christmas Carols," issued in the Vanguard Theatre Showcase. This contains many of the old favorites sung most pleasingly by the Welch Chorale. In addition, it contains selections played on music boxes from the famous Bornand Collection. These tunes have a quaint charm and the record is both pleasing musically and attractively boxed.

Westminster has two very attractive collections of Christmas carols. "The American Children Sing Christmas Carols" contains the singing of seven groups, aged four to fourteen. Children's voices singing Christmas carols well are particularly appropriate for the family, and these groups have been selected for their excellence of performance. "The Christmas Sampler" is another collection which contains selections from outstanding Westminster Christmas recordings.

Children no less than adults enjoy many types of music. It is a source of neverending amazement to adults that youngsters can turn from rock-'n'-roll, or the current favorite song-

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ster on TV, to Bach or Mozart. Good recordings of a varied kind are important for developing musical taste. In the appended listing there is a wide variety of current recordings that indicate the many different moods and tastes of young people. It is not necessary to entice children into the classics by sugarcoating them with story versions, or giving them excerpts from the classics. A record such as Sir Thomas Beecham's "Lollipops" would appeal to most children from nine or ten up if they have been exposed to a varied musical diet. This Angel recording contains selections from Saint Saëns, Debussy, Berlioz, Chabrier, Suppé, Sibelius, and Mozart. They are pieces used by Sir Thomas as encores. In his own words they are "a musical sweetmeat." For like purpose, another delightful recording of universal appeal is a Toscanini recording for Victor. This includes Tchaikovsky's "Nutcracker Suite," Waldteufel's "Skaters Waltz," Rossini's "William Tell" Overture.

THERE is an increasing number of children's records that are not musical, but do present fine readings of children's literature. No record can take the place of the intimate contact of a parent reading to a child, but some of these records are so attractive that they can be used to supplement the actual reading aloud by mother or dad. *I would strongly recommend that books be given to children along with the records.* Many youngsters are stimulated to read a story they have heard and enjoyed. Boris Karloff does a reading from Kipling's "Just So Stories" and "The Jungle Book" (Caedmon). Receiving a copy of the book with the record would make both more exciting. As a matter of fact, Riverside is offering "Alice's Adventures in Wonderland," read and sung by Cyril Ritchard. This does include a facsimile volume of the rare 1865 first edition of the book. The package (book and four records) sells for $25. On the other end of the scale the Little Golden Books have a package containing a book and a record which sell together for 79¢.

For fathers who are enjoying an electric railroad for, or with, their sons, I would like to suggest a most unusual record. It is put out by Winston Link and is called "Sounds of Steam Railroading." It contains forty-five minutes of steam train sounds made along the Norfolk and Western Railway, America's last all-steam powered railroad. The steam engine is still a romantic figure to the youngsters, and this record will intrigue them enough to take them out of outer space for a while.

SONGS FOR THE YOUNGER CHILDREN

Burl Ives	"Captain Burl Ives's Ark"	Decca DL8587	$3.89
Mitch Miller	"Walt Disney's Song Parade"	Golden Masterpiece 198:2	1.98
Mitch Miller	"Golden Treasury of Mother Goose"	Golden Masterpiece A198.12	1.98
Dorothy Olsen	"Lullabies for Sleepyheads"	Victor LBY 1003	1.98
Dorothy Olsen, *et al.*	"Songs, Games, and Fun"	Victor LBY 1002	1.98
Tom Glazier	"Music for Fun"	Young Peoples 7002	3.98
Fred Waring	"Lullaby Time"	Decca DL 8110 ED-835	4.98

FOLK SONGS

Allan Mills	"Songs of the Sea"	Folkways FA2312	5.95
Ora Dreyer	"Afrikaans Children Folksongs"	Folkways FC7701	4.25
Tex Williams, Johnny Lee Mills, Billy Williams	"Livin' in Western Style"	Camden CAL363	1.98
Dorothy Maynor	"Spirituals and Sacred Songs"	Camden CAL344	1.98
Norman Luboff Choir	"Songs of the Sea"	Columbia CL948	3.98
" " "	"Songs of the West"	Columbia CL657	3.98
" " "	"Calypso Holiday"	Columbia CL1000	3.98
	"Calypso songs for Children"	Columbia CL995	3.98
	"Fireside Treasury of Folk Songs"	Golden Masterpiece A198:17	1.98
	"Child's Introduction to Gilbert and Sullivan	Golden Masterpiece A198:11	1.98
Lea Deganith	"Songs of Israel"	Capital T10091	3.98
Pete Seeger, *et al.*	"The Weavers on Tour'	Vanguard Theatre Showcase VR S9013	4.98
Gateway Singers	"Putting on the Style"	Decca DL8413	3.89
Robert McFerrin	"Deep River and Other Spirituals"	Riverside 12-812	4.98
Erika and Elsa Vogel	"German Folk Songs"	Folkways FW8805	5.95
Chago Rodrigo	"Latin American Folksong"	Folkways FC 7218A	4.25
Peter Seeger	"American Favorite Ballads"	Folkways FA 2320	5.95
Raquel Rastenni and Hans Kurt	"Danish Popular Music"	Capitol T10104	3.98
Belafonte	"Sings of the Caribbean"	Victor LMP-1505	
Dyer-Bennet	"Collection of Folk Songs"	Dyer-Bennet 1000, 2000, 3000, 4000	4.98 each

STORIES WITH AND WITHOUT MUSIC

Judith Anderson	"A Child's Garden of Verses"	Caedman TC1075	5.95
Joseph Schildkraut	"Grimm's Fairy Tales"	Caedman TC1062	5.95
Basil Rathbone	"Poems and Tales of Edgar Allan Poe"	Caedman TC1028	5.95
Boris Karloff	"Readings from Kipling's 'Just So Stories' and 'The Jungle Book'"	Caedman TC1038	5.95
Cyril Ritchard	"Alice's Adventures in Wonderland," by Lewis Carroll; original music by N. Y. Woodwind Quintet (includes book)	Riverside SDP22	25.00
Langston Hughes	"Dream Keeper and Other Poems"	Folkways FP104	4.25
Jimmie Dodd	Walt Disney's "Perri"	Disneyland ST3902	

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Augusta Baker	"Uncle Bouqui," folktales from Haiti, by Harold Courlander	Folkways FP107	4.25
Paul Wing	"Favorite Stories for Children—I"	Camden CAL364	1.98
Paul Wing and Ray Middleton	"Favorite Stories for Children—II"	Camden CAL939	1.98
Ruth Kraus	"The Carrot Seed," with music	Young People CRG 003 (45)	1.05
		(78)	1.24
" "	"Train to the Zoo"	Young People CRG 1001 (45)	1.05
		(78)	1.24
Old Vic Company	"Hamlet," Shakespeare	Victor VIC6404	
Emlyn Williams	"Emlyn Williams as Charles Dickens"	London 1619/20 2 records	4.98 each
Norman Rose	"Sleeping Beauty," Tchaikovsky's music played by Vienna Festival orchestra ("Cinderella" music by Prokofiev)	Children's Record Guild 6001	3.98

CHRISTMAS MUSIC

Alfred Deller	"Holly and the Ivy"	Vanguard Theatre Showcase VRS499	4.98
Welch Chorale	"Music Box of Christmas Carols"	Vanguard Theatre Showcase VRS428	4.98
" "	"American Children Sing Xmas Carols"	Westminister WP6025	3.98
" "	"A Christmas Sampler"	Westminister WPS-2	1.98
Robert Owen and Robert Locksmith	"Carillon for Christmas"	Westminister WP6020	3.98
Mantovani	"Mantovani Xmas Carols"	London 913	3.98
Butlin Choral Society	"Carol Singing at Kingsway Hall"	London 1147	3.98
Westminister Abbey Chorus and Bach Choir	"Christmas Corals"	London LL1095	3.98

LIGHT OPERA AND POPULAR MUSIC

Al Goodman and Orchestra	"Sweethearts," Victor Herbert	Camden CAL369	1.98
Armstrong, etc.	"Great Jazz Brass"	Camden CAL397	1.98
Goldman Band	"America Marches"	Camden CAL383	1.98
	"Great Jazz Pianists"	Camden CAL328	1.98
Lawrence	"Square Dances"	Columbia HL7035	1.98
Goldman Band	"Marches of Philip Sousa"	Columbia HL7001	1.98

FROM THE CLASSICAL REPERTOIRE

Sir Thomas Beecham	"Lollipops" (Royal Philharmonic Orch.)	Angel 35506	3.98
Fiedler	Rossini's "William Tell" Overture, etc.	Victor LM2100	3.98
Eugene Ormandy	Prokofiev—"Peter and the Wolf"	Columbia ML5183	3.98
	Britten—Young People's Guide to Orchestra		
Sir Malcolm Sargeant	Highlights from Handel's "Messiah" (Huddersfield Choral Society)	Angel 35551	3.98*
Arturo Toscanini	Tchaikovsky's "Nutcracker Suite," etc.	Victor LM1986	3.98
Bruno Walter	"Music of Johann Strauss" (Columbia Symphony Orch.)	Columbia ML5113	3.98

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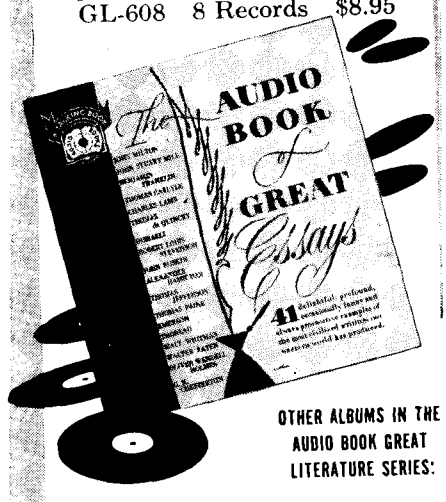

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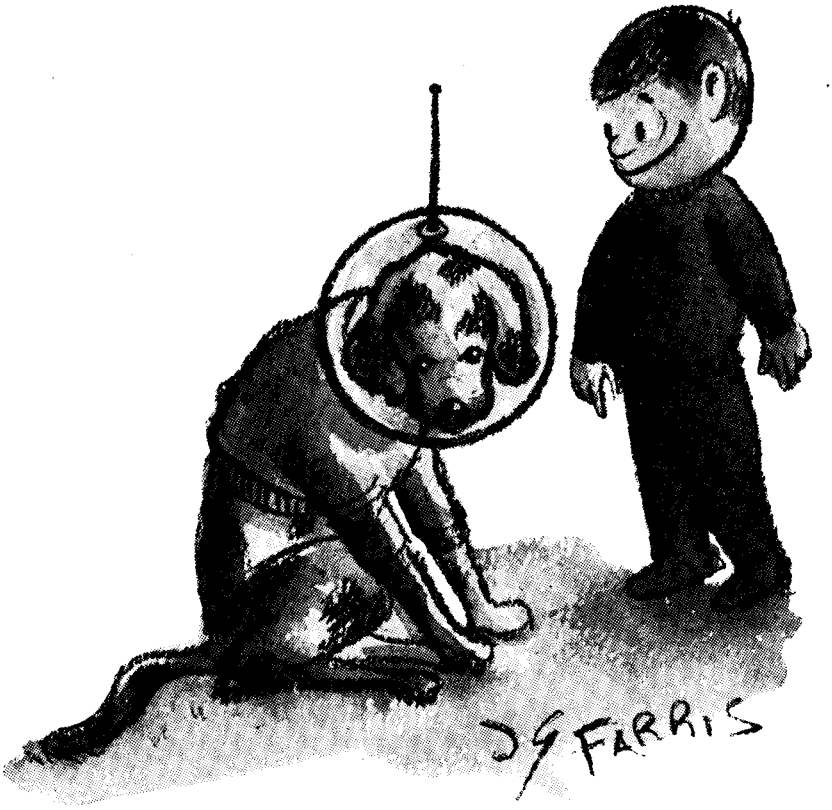

Christmas Without Kilocycles

IT IS relatively easy for a record reviewer to tell without the calendar when October 1 has arrived. That is when the Christmas records begin to accumulate. I don't mean merely those generally for sale at holiday time, but those which have been produced in the heat of summer for consumption in the cold of winter. Such forethought has become a compulsive part of celebrity activity, whether the end-product is called "Christmas with Giselle" (Vik LX 1099, $3.98), "Now is the Caroling Season," with Fred Waring (Capitol T 896, $3.98), a choice of two by Frank Sinatra ("Christmas Dreaming" on Columbia CL 1032, $3.98, or substantially the same contents on a higher-fi issue from Capitol, No. W 894, $4.98, titled "A Jolly Christmas from Frank Sinatra") or even, "Elvis's Christmas Album," with contents ranging from "Santa Bring My Baby Back to Me" to "Little Town of Bethlehem" (RCA Victor 1035, $3.98).

However, a brighter side of the same accumulation is that, of every dozen tries, one or two will ring some bell other than that on the cash register—such as the memory centers which would like to recall Christmas in the bygone days when a clothing company did not bring forth its radio "jingle" on November 18, and the kilocycles did not ring with blandishments until, at least, the week before. For those who dedicate the period between Thanksgiving and New Year's to avoiding commercialized seasonal sentiments, there are half-a-dozen new recordings that will sooth the senses without irritating the sensibilities.

For no particular reason I can discern, they adhere to a geographical pattern. Thus, it is appropriate to begin with "The Christmas Mood" (Columbia CL 1051, $3.98) described as a program of New American Christmas Carols. It is not quite this, rather a series of compositions in the Christmas vein by the late Alfred Burt, a Californian who died (1954) in his thirty-fourth year. Some of the texts were written by his father, the rector of an Episcopal Church. Included are such titles as "Caroling, Caroling," "The Star Carol," "All on a Christmas Morning," etc., and they are well sung by a choir under the direction of Bud Linn.

NEXT in proximity is Mexico, which provides such material as "In a Christmas Mood," by Niños Cantores de Morelia ("The Singing Boys of Mexico"), on Period SPL 1015, $4.98. The thin but appealing voices range from "Adeste Fideles" to "Blanca Navidad," as Irving Berlin's most-performed composition is known South of the Border. Rather more ambitious is "El Niño Jesús y Los Reyes Magos," which recreates the drama of the

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Nativity on Toreador T 526. This record begins with a charming "Pastorcita Virgen," which raises hopes for the succeeding music which is never quite realized. Unfortunately, no text is provided with the disc (the sleeve itself is in Spanish) and there is an intermittent commentary, but the "Voces Infantiles de Mexico" make a charming effect from time to time. It is produced under the direction of Melissa Sierra, who is also the suave-voiced narrator.

Crossing to Europe, Capitol T 10095 adds to such previous issues as Christmas in Sweden (also Mexico, Italy, Spain, Holland, England, and France) a "Christmas in Germany" disc. Much of the matter is traditional ("Stille Nacht," "O Tannenbaum," "Es ist ein Ros' entsprungen," for example), but a good deal of it is unfamiliar and decidedly attractive. In this category are "Kling Glöckchen Kling," "Ihr Kinderlein Kommet," and "Alle Jahre Wieder," delightfully sung by the Bielefelder Kinderchor. The disc begins with "Heil'ge Nacht, O Giesse Du" (Holy Night, Pour Forth Your Spirit") which is described as "traditional" but has a remarkable resemblance to the slow movement of a Beethoven's "Appassionata." If it is in truth "traditional" and not an adaptation of Beethoven, it sheds a little more light on the origins of some of his "hymnal" adagios.

In the process of listening, I was startled to come upon a version of "Weisse Weihnacht" (between "Süsser die Glocken Nie Klingen" and "Stille Nacht, Heilige Nacht") in which Irving Berlin's international space-traveler is voiced by a superb bass-baritone voice. Seeking illumination from the jacket as to the identity of the "Ger-

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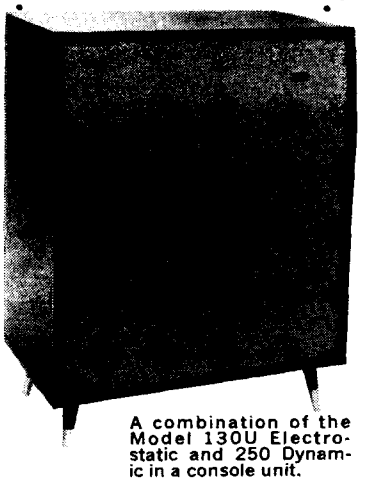

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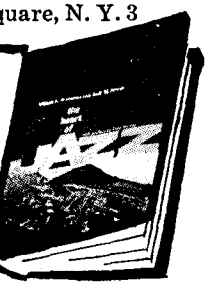

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man" with a live sense of the properly moving tempo for this American expression, I was pleased to discover that it was an old friend, the Negro singer Kenneth Spencer, who dropped out of sight after—among other things—singing "Old Man River" in a well-remembered revival of "Show Boat" at the Ziegfeld Theatre in the late Forties. The arrangement utilized by Spencer and the Bielefelder Kinderchor under the direction of Wilhelm Schüchter takes some liberties with Berlin's text, but it gives added point to Spencer's attention to such phrases as "auf Erde Frieden immer sein." It is still a magnificent voice, and one which we miss hearing, live.

The most ambitious of all, musically, and the most satisfying is London's "Nochebuena en Montserrat en El Siglo XVIII" or "Christmas Eve in Eighteenth-Century Montserrat" (London LL 1617, $3.98). This is the Evening Office and Matins Service which is sung prior to the Midnight Mass. It is a composition of Dom Narciso Casanovas ("monje de Montserrat"), which is sung by the Choir and Novices of the Monastery of Montserrat under the direction of Dom Ireneo Segarra, with the soprano Buenaventura Bajet participating.

It is melodious, appealing music of the most flowing kind, in a cycle of three Psalms, Lessons, and Responsories. Here, again, a text would add to the comprehension of the non-indoctrinated listener, but the musical quality is self-sufficient. As the work progresses, we encounter some extended instrumental passages that bring to mind the "Christmas Concerto" of Corelli and similar expressions of Bach and Handel. Whether the allusions are intentional or not, the citation of such likenesses will give an idea of the musical level represented. Excellent reproduction, with the atmosphere of distance and a vaulted nave appropriately preserved.

For those who haven't found a version of "Silent Night, Holy Night" wholly to their taste, the one on London (5335, $4.98) might appeal, no less for the still sumptuous sound of Kirsten Flagstad's voice than for her fine enunciation of the English text, and the eloquent mood she evokes. My personal pleasure was mitigated somewhat by the harmonic sophistications introduced into the arrangement for voice, orchestra, and choir by Leslie Woodgate. Of course, this assures a copyright—but even so . . . Also included are Woodgate arrangements of "O Come All Ye Faithful" and Bortniansky's "Jubilate," as well as two Mendelssohn items: "Hear My Prayer" and "Jerusalem" (from "St. Paul") and Gounod's "O divine Redeemer." —I. K.

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BOOKED FOR TRAVEL

The Rover Boys in Washington

THE directors of the official governmental tourist offices of nearly all the world's nations who welcome travelers have held their first meeting on American soil and are now on their way back home, somewhat disgruntled, slightly disenchanted, and not a little perplexed. As representatives of the International Union of Official Government Travel Organizations they had come, at the invitation of the U.S. government, traveling from Iraq and Korea, from Poland and Malta, Rhodesia and the Philippines, from Bulgaria, Vietnam, Australia, and the Soviet Union just as they do each year. In years past the organization of government representatives, some of whom hold ministerial and ambassadorial rank, have come together in Athens, in New Delhi, in Lisbon. But for the first time in their 12-year history the members who are responsible on the highest level for the interchange of the world's peoples were not received by the head of the state. At least one delegate is returning to his country with a clipping in his wallet cut from a Washington newspaper showing that on a day when President Eisenhower might have received the visitors he was otherwise occupied entertaining members of a horse-racing society. It will make a great story back in the old country.

The delegates were addressed instead, by Secretary of Commerce Sinclair Weeks, who spent some time exhorting them to visit Washington, in which city they were already billeted, and to have a look at an exhibition of U.S. commerce which was then being displayed in the corridors of the Commerce Department building where their meetings were being held. Said the Secretary, "I understand that this is the first time your organization has met in this country. I know that you are busy men, with a full schedule to complete—but I hope that you will find time to act like the tourists you so ably serve and have a good look at Washington. It continues to rank high among our own citizens as a tourist attraction to the number of some 5 million annually. And each year about half-a-million schoolchildren visit the seat of the Federal Government in tours planned in advance by school authorities, parent-teacher groups, and tourist agencies."

A few of the listeners, who hold high government posts abroad controlling vast tourist enterprises, began to wonder if the Secretary didn't think they were travel agents. A few others expressed the notion that the display in the corridors of the Commerce Department building must be extremely interesting indeed to the half-million schoolchildren who visit Washington each year.

That night the delegates were tendered an official reception by the U.S. State Department. However, the State Department more or less shifted the hosting duties over to the Department of Commerce. Secretary Weeks received the delegates, and when the last hand had been shaken he departed. The friendly greeting was then harangued by one George H. Bender, a former U.S. Senator from Ohio and now a consultant on tourism to the Department of Commerce. The Senator allowed that he didn't exactly know what this group was officially called, but he heard they were foreigners, all right, and somebody had to play host and that's why he was up there. The audience and the hosts from State and Commerce were equally perplexed.

Anybody who missed this floorshow got another chance to see it, for the Senator from Ohio played a reprise at a private party given for the delegates by *Holiday* magazine the following evening in the ballroom of the Willard, a hotel which advertises itself as "The Residence of the Presidents." In these hallowed precincts the Senator, who had not been invited by the magazine, mounted the dais, stopped the dance orchestra, and said, "At all of these affairs somebody has got to be the fall guy and so it has fallen to my lot to thank our hosts. . . ." This time he knew the hosts, and the halls rang with plaudits for *Holiday* while their editors cringed behind the draperies. Addressing himself to IUOTO president George Felna da Costa he thanked "Dr. Dee Accoster," recited an Edgar Guest-vintage poem, threw a few more bouquets to *Holiday*, and left the podium. The Russian delegates, the Egyptians, the Japanese, the Poles, and those who had come from far New Zealand were seen to applaud politely.

After the affair run by the State Department all other receptions, lunches, and dinners were given by private organizations. Since some hosts had budgetary problems, the total list of invitees was frequently held down and thus observers who had traveled long distances to attend the meeting in Washington but were not yet members of the IUOTO were not always invited to social functions. The official budget allotted by the United States as a host country was reported to be $5,000. The delegate from Portugal recalled that when the meeting was held in Lisbon his government had voted $40,000. As for the residence of Presidents, which had been selected because it was in walking distance of the meeting halls in the Department of Commerce building, it was having a difficult time trying to adapt itself as the residence of foreign travel dignitaries used to the snap-to service of Europe and Asia. The Director General of the French Government Tourist Office explained, perplexed, that four times in a row he had been handed his key by a clerk who faced him with his back. The High Commissioner for Tourism for Belgium lost a button from his tuxedo, called urgently for the housekeeper, called again in twenty minutes, and when she didn't arrive in forty-five minutes left—buttonless—in a huff.

IT WAS in this atmosphere that the delegates who had come so far to accomplish so much finally got together. One of their most noteworthy efforts in behalf of the world's tourists was an effort made by one of its committees to eliminate travel barriers. Specifically, this called for the elimination of annoying taxes, the cutting down of waiting-time in airports, the indiscriminate levying of annoying tithes for the rights to land in a foreign country which has been urging tourists all winter to come in the spring.

The United States, itself a prime offender in discriminatory treatment in international travel, called for the elimination of such treatment, and in a paper which it prepared also called for the elimination or reduction of embarkation and debarkation fees which, it said, frequently amount to $10 to $13 per person. It noted that neither the U.K. nor Ireland, Germany, Holland, Belgium, Norway, Denmark, Sweden, Canada, nor the U.S. imposes an embarkation or debarkation fee. It called for a resolution citing the existing fees as barriers to international travel, called for their elimination.

The delegate from the USSR, Vladimir Ankudinov, president of Intourist, backed the U.S. recommendation with some additions. He suggested mentioning countries by name. He said a tourist leaving a country has spent all his money buying souvenirs. Then he is asked to pay $5 or $10. On arriving, on the other hand, he doesn't know the customs of the country or the rates of exchange. Suddenly he is taxed. For these reasons, Mr. Ankudinov said, he would have to

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agree to the U.S. proposal. The Bulgarian delegation also suggested listing the countries who impose taxes on tourists. The U.S. resolution carried without the amendment, but this one wouldn't have been a bad idea.

A quick check of countries showed France levying port taxes of from $4 in tourist class to $11.50 in first class for anyone embarking on or debarking from a transatlantic ship at Le Havre or Cannes. Naples, Genoa, and Palermo soak the traveler from $5 to $10. Spain whacks him for anywhere from $3.25 to $11 for the privilege of getting on or off a ship from the States. Worse yet, the disease has spread to air departures. Italy gets $1.12 at Rome, eighty cents at Milan. France gets a thumping $2.85 for the right to fly from Paris to New York, seventy cents for the right to land at Orly Field. And it doesn't stop there. The Caribbean countries nickel-and-dime the traveler to death. Cuba sells a compulsory tourist card for $2.50, the Dominican Republic charges $2, Haiti $1. Jamaica greets the traveler with a glass of rum and a bill for $1.50. Mexico charges every visitor $3, Bermuda extracts $2.82 as a "head tax" when leaving.

Worse yet, for many countries that is only the beginning. Every time the tourist runs up a hotel bill, stays an extra night, he is slapped with another fee. In some cases, as with Switzerland, where anything from ten cents to fifty cents appears daily on a hotel bill, the money goes back to the local resort which uses it in its propaganda campaigns to attract more tourists.

The delegates went after this so-called sojourn tax with vigor. Said Captain W. Boreel of the Netherlands, "It violates the rules of hospitality to invite someone to visit a place and then require him to pay a fee, however small. A tourist should not be a taxable object." The committee moved to adopt a resolution declaring the sojourn tax unjust and urged countries where it does not exist to oppose with tenacity the introduction of a tax wherever it is intended, and in countries where it exists to study means for its suppression. Said Axel Dessau of Denmark, "While waiting for its abolition let us have these taxes announced to the public so that people will know what they are expected to pay when they arrive at the departure station and not be caught without money."

Thereafter the delegates were serenaded by a number of speakers. Dr. L. E. Burney, Surgeon General of the Department of Health, speaking on the subject of the health of travelers missed the target by a yard. He concerned himself with the prevention of epidemic diseases, talked at length about smallpox, the flu, and malaria, discussed the health record at Yellowstone Park, scarcely mentioned that worst of all tourist bugaboos, simple dysentery, never touched at all on the second ill, motion sickness. It was a ripe opportunity to talk about cleanliness in foreign kitchens, placement of plumbing and drinking-water pipes in foreign hotels, refrigeration for creamy substances in foreign restaurants, but it went down the drain.

Thus alternately bored and warned, the travel men were later elevated to the highest plane of the meeting by John Houser, executive vice president of Hilton Hotels International. Speaking on the crowded top-floor dining-room of a stuffy Washington restaurant on an otherwise brilliant fall day in Washington, Houser quickly traced the world's long history of wars fought out of greed and ignorance "threatening more areas and peoples as mankind destroyed the wealth he was learning to create." Warned he, ". . . a climax has been reached where man has achieved potential annihilation; where man by the force he has created can destroy mankind. The music and banners of the past conflict are mockeries today and the truth that there can be no such thing as a winner in a war is an absolute fact today when even a victor will be vanquished.

"We also must face the fact that the lives of all people are intermingled and, as Lester B. Pearson says, 'The Sultan of Muscat lives down at the end of Main Street.' "

"Travel," cautioned Houser, "must be a two-way street." Said he, "Great stress has been laid in the United States on encouraging travel by Americans abroad. The dollars thus earned by other countries have been of use in establishing economies and our people have found new friends and adventures. The time has come, however, when equal stress should be laid on developing travel to this country. The plan of the National Association of Travel Organizations for dedicating 1960 to an 'Invitation to Visit the United States' is constructive. The United States is one of the great tourist attractions of the world and we believe the visitors that year and other years will have much of interest to see and learn.

"We, in turn, must be sure that we do everything possible to make these guests welcome. Host committees to offer personal hospitality and to give an accurate picture of our local institutions, family life, and views would be of help.

"We must re-examine our visas and custom barriers so that irritations at the first point of welcome will be at a minimum. We who have most strongly urged other nations to heed these matters in many ways are the worst offenders."

AS ONE who had heard the beef from many a foreigner who had tried to enter the U.S. during the frightened postwar years, I knew whereof he spoke. The matter came up again towards the end of the week when the delegates appeared at a final conference for the press. As deterrents to making a touristland of the U.S., delegates cited high U.S. prices, the endless conditions requiring foreigners to swear that they would not prove a burden to the American government, that they had not made any money while they were here, not to mention the autocratic attitude of the visa clerks in our consulates and embassies abroad.

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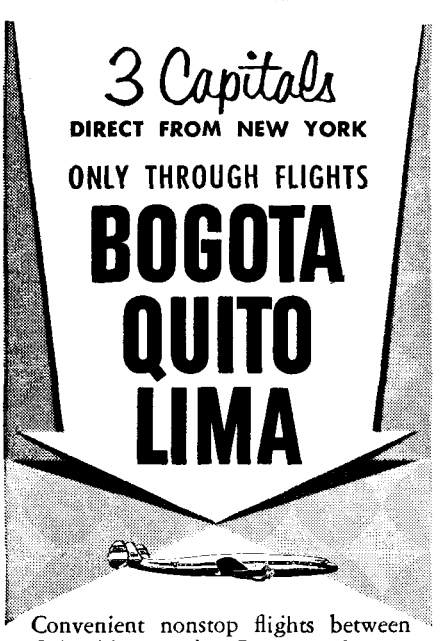

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from the Immigration and Naturalization Service.

2. *Form 257a or Form I-94C.* Shows departure date set by the Immigration and Naturalization Service. Must be surrendered when you depart.
3. *Departure.* Must be made on or before date set by the Immigration and Naturalization Service.
4. *Extension of stay.* Must be applied for not less than fifteen days nor more than thirty days before the date set for your departure.
5. *Notification of your address.* Must be given in writing to the Immigration and Naturalization Service:
   (*a*) by the 31st of January if you are in the United States on the first day of January of any year;
   (*b*) within ten days after each change of address;
   (*c*) every three months, whether or not you change your address.
6. *Selective Service.* Get in touch with the nearest office of the Selective Service for instructions regarding registration requirements if you are a male born on or after September 15, 1925, and are eighteen years of age or over or will become eighteen years of age during your visit to the United States.

Those requisites satisfy the Justice Department but there is still the Treasury Department to reckon with. As a Norwegian delegate who cornered me at the press conference related, he was, on a prior occasion when he was not carrying a diplomatic passport, required to report before his departure from the U.S. to the Bureau of Internal Revenue. There he was asked, "Have you made any money while in this country?" The answer was no. "Where did you stay while you were here?" He had stayed at the Waldorf. "What is your personal income?" was the next question. When the Norwegian told him the figure the revenue agent asked, "How can you afford to stay at the Waldorf on that salary when you didn't make any money while you were here?"

An office of the Bureau of Internal Revenue in New York confirmed that any tourist to the U.S. other than those in transit here for five days or less (and who make no money in that time) is required to appear with passport and ticket at a district director's office and sign a statement that he has not earned any money while here. It is a travel barrier that the travel barrier people and the "Visit the U.S.A. in 1960" people will have a hard time eliminating, I expect.

ON THE final day of the week-long conclave, the delegates came together in the Department of Commerce hall for the last time. Although they had many times heard and had themselves promoted the theme, "Understanding Through Travel Is the Passport to Peace," Egypt, after an exchange of cables with Cairo, had decided it would not sit in the same Middle East committee with Israel. And the delegate from Spain, perhaps under orders from Madrid, had, upon the Union's acceptance of Gibraltar as a member in full standing of the IUOTO, stalked from the floor. It made an idle observer wonder whether the delegates who had come from so far were ready to practise what all week they had been preaching, or whether they were merely mortal, and like all men were only part of a race who, in Houser's words of a few days before, out of ignorance and greed fostered more wars, threatened more areas, "as mankind destroyed the wealth he was learning to create."

—HORACE SUTTON.

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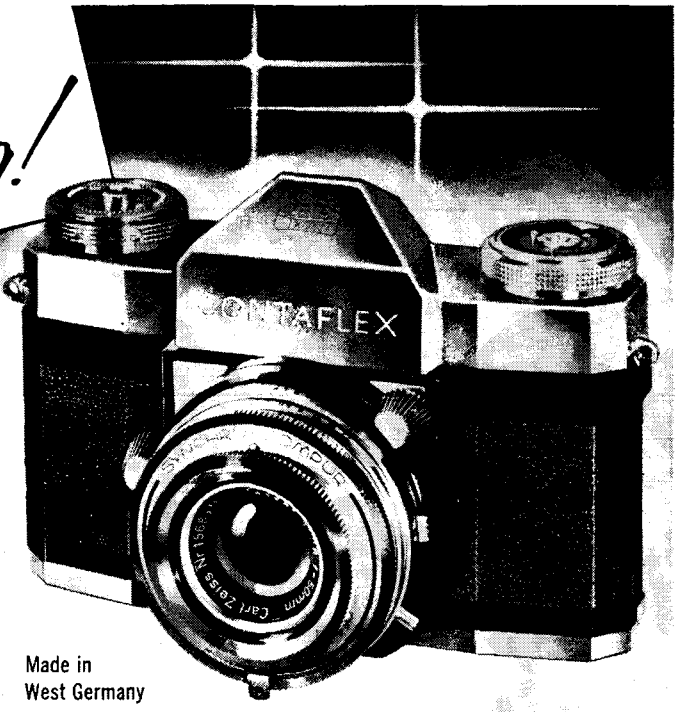

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Carol Chronicle

Continued from page 17

well-to-do was being kept alive by the simple folk.

It was of this same period that Thomas Hardy wrote in "Under the Greenwood Tree," giving us a classic picture of the minstrels and singers who sat Sunday by Sunday in the west-gallery of the village church of Stinsford in Dorset (the "Mellstock" of the novels)—the choir in which Hardy's own grandfather, father, and uncle had been the leading string-players for nearly forty years.

BUT there were observers of the English scene who prophesied a speedy end for the carol. "Carols begin to be spoken of as not belonging to this century," wrote William Hone in 1823 in his "Ancient Mysteries Described." No one, he complained, had cared to make a collection of "these fugitives," so he himself made a list of all those "now annually printed" (that is, on the carol broadsheets). There are eighty-nine of them, but less than twenty would be recognized by most of us today.

But this was the eve of the dramatic rediscovery of English folk-song, and with it of the English folk-carol, of which "The Cowley Carol Book" was just too early to take account. It was the tireless and exciting labors of Cecil Sharp, Vaughan Williams, and others which preserved these songs of the people before the blanket of "civilization" stifled them for ever.

The extracting of these folk-carols from the singers was not always easy. They were intimately associated in the folk-singer's mind with house-to-house singing, and, wrote Cecil Sharp in 1911, "only a few weeks ago, I asked two old men who were singing to me whether they knew a certain carol. One of them said that he did; the other, the elder of the two, shook his head doubtfully. Whereupon the younger singer stood up and dragging his companion up behind him, said encouragingly, 'Stand up, and think you've got snow in your boots, and it'll come to you all right.' And it did!"

It was very largely the work of these folk-song collectors which made possible, or shall one say, provided the climate for, a collection like "The Oxford Book of Carols," which in 1928 opened up a new and exciting stage in English carol-singing.

Thus, after all its ups and downs, the carol, the true carol, is safe. Hidden within it are many strata of lore, both pagan and Christian. But for most of us the surface which we can see is enough. We find it delightful country to visit, generally at Christmas, but at other times too, and we walk happily there, unaware of all the varied formations far beneath our feet. Never, we may safely say, has the fresh and smiling countryside of the carol been more fully appreciated than in our own day.

At the end of his article on carols, Hone had the pleasure of announcing that, while his book was at the printer's, Davies Gilbert (M.P. for Bodmin, and later President of the Royal Society) had published a small collection of traditional carols, with tunes—"a laudable and successful effort to rescue from oblivion some carol melodies, which in a few years will be no more heard."

Forty-five years later things looked just as gloomy. W. H. Husk, in the Preface to his "Songs of the Nativity" (1868), bemoans the fact that the printers of the broadsheets outside London "find the taste of their customers rather incline towards hymns, mostly those in use among dissenting congregations, than to the genuine Christmas carol." He compliments the clergy for having made efforts to revive the use of the carol, but "the mere desire of persons in authority" is not enough. "Unless the free, spontaneous wish of the people shall concur to give it vitality, it will soon droop and die."

"It would be well," wrote Baring-Gould in the same year (1868), "if the clergy would adopt the carol, and use it in Christmastide in their churches. Why is it to be sung outside? By all means bring the people in, and let them hear it, and join in it with heart and voice."

It is clear enough that 100 years ago the folk-carol, the *real* carol, was in a bad way. But the hopes of these two men were to be gloriously fulfilled, and sooner than they could ever have expected. The publication in 1853 by Dr. J. M. Neale and Thomas Helmore of twelve carols, with music, from the medieval "Piae Cantiones" had already, no doubt, given a mild stimulus to the singing of carols in church. Incalculably greater, however, was that given by a much larger and less highbrow collection, "Christmas Carols New and Old," published in 1871 by H. R. Bramley and Dr. John Stainer, both of Magdalen College, Oxford. These two men popularized all over the country more than twenty traditional carols, though the "real thing" was heavily outweighed by material newly written and composed which was of very poor quality. Its editors remarked that "the time-honored and delightful custom of thus celebrating the Birthday of the Holy Child seems, with some change of form, to be steadily and rapidly gaining ground. Instead of the itinerant ballad-singer or the little bands of wandering children, the practice of singing Carols in Divine Service, or by a full choir at some fixed meeting, is becoming prevalent." The piety of the period is reflected in their warning that some of the carols "from their legendary, festive, or otherwise less serious character, are unfit for use within the Church." Those who "desire to keep the Feast of Christmas with mirth that shall not overstep the bounds of reverence" are therefore advised not to admit within the sacred walls such dubious and daring pieces as "Good King Wenceslas," "The Seven Joys of Mary," and "The Holly and the Ivy."

THE book was epoch-making: it marks the revival of carol-singing in England, particularly in church. People were ready for it. Victorian churchgoing was at its full flood. "Hymns Ancient and Modern" had been published ten years before, and had set a fashion in hymn-singing which is still far from spent. Now this book of carols, in bringing the carol into church from the open air outside, therefore ran true to form. It suffocated it with piety. The book, moreover, became so immensely popular that it set a fashion in carol-singing for many years to come, which disastrously muddied the original clear stream, and suggested to many minds that a Christmas carol was the worst and most conventional kind of Christmas hymn. But the book did keep the carol alive.

FRASER YOUNG'S LITERARY CRYPT NO. 754

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 754 will be found in the next issue.

GZ PIG RIV LXLU
VDZOKLK
ZWQ ZC AMV
VMGV.

—DZRFLU.

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Our best thought comes from others.

—EMERSON.

LITERARY I.Q. ANSWERS

Column Two should read: 13, 7, 17, 8, 12, 18, 11, 2, 3, 1, 9, 10, 16, 5, 4, 14, 20, 6, 15, 9.

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(Continued on page 66)

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(Continued from page 65)

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KINGSLEY DOUBLE-CROSTIC NO. 1237

Reg. U.S. Patent Office

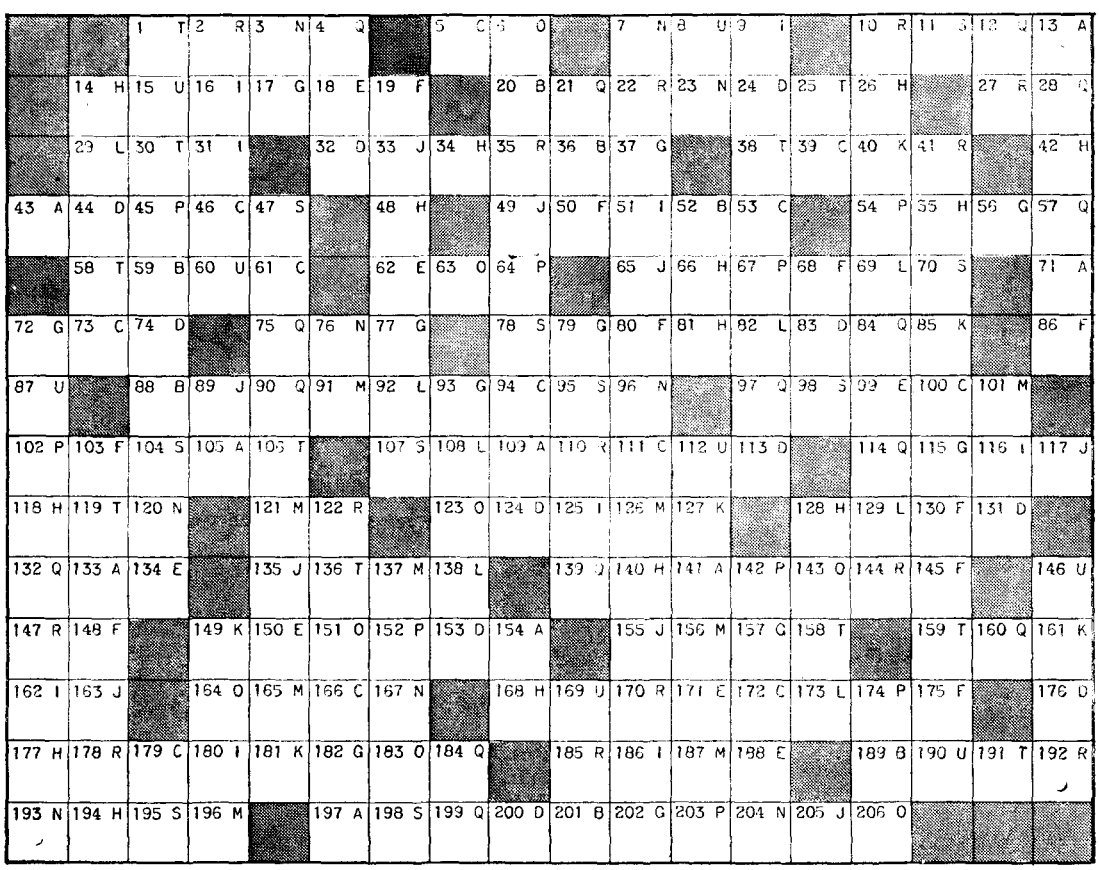
By Doris Nash Wortman

DEFINITIONS	WORDS
A. Laundresses.	13 43 141 105 71 154 197 109 133
B. Picturesque, villainous figure in "Last Days of Pompeii."	189 59 20 52 36 88 201
C. Scene where the elephant's child got his nose stretched (Kipling's "Just So Stories"; 2 wds.).	100 111 53 39 94 172 5 73 46 179 61 166
D. Person employed in inspecting parts of a railway bed, on foot.	153 83 24 176 200 44 32 113 131 74 124
E. Designating the whole region of the nasal capsule.	18 62 130 171 188 99 134
F. In a manner of regaining property by satisfaction of some obligation.	50 63 19 145 148 80 103 86 130 175
G. Ballroom dance, promenade type, originated in England, popular in the Thirties (2 wds.).	157 79 56 93 72 182 202 77 115 17 37
H. Instrument for viewing the interior of the eye, esp. the retina.	55 81 14 34 42 48 66 123 118 26 194 177 168 140
I. Add more sugar to.	31 125 162 16 9 130 116 51 186
J. Incomplete, so as to lack efficiency.	49 205 65 135 153 33 117 89 163

DEFINITIONS	WORDS
K. Outworks in general (rare); in law, out of the agreement.	85 161 127 40 181 149
L. Acerbity; moroseness.	29 138 108 82 69 129 173 92
M. The "sophomore" of the U.S. Naval Academy.	101 121 156 196 137 126 187 165 91
N. After "von", German writer who won Nobel Peace Award, 1935.	76 3 120 193 167 7 23 204 96
O. Scurrilously abusive woman.	6 151 206 63 164 143 123 183
P. Unqualified, inefficient.	67 152 54 203 142 45 102 174 64
Q. A grass of W U.S. with filiform leaves; wherewithal of the sewer (3 wds.).	28 90 12 97 199 84 132 75 139 4 160 114 57 21 184
R. Scenic feature of New England through which flows the Pemigewasset River (2 wds.).	122 192 35 22 110 170 41 185 27 178 2 144 10 147
S. Gracie Fields used to sing about the BIGGEST one in the world.	195 107 78 47 95 193 70 104 11 98
T. French actress of the Twenties whose real name was Jeanne Bourgeois (died, 1955).	1 25 106 58 30 119 136 38 191 158 159
U. Town whose red herring is called a "capon."	37 112 169 190 15 60 146 8

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Blank squares indicate ends of words; if there is no blank square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 12 of this issue.

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Left to right: Cohn, Rowan, Luxton (seated), Simak and Barton

What makes a newspaper great?

NOTE TO BOOK-LOVERS: The current crop of published works by Minneapolis Star and Tribune authors is at your bookseller's. It has been a bumper year, with six new books added to the already impressive roster of titles published by staff members of these two Upper Midwest newspapers.

The new books are as varied as the minds and interests of five members of one of the liveliest, most literate groups of journalists in the country. Subjects range from home-gardening to science-fiction; from a deep-probing analysis of school integration problems in the South to a fascinating autobiography covering a half-century in sports, to a layman's look at the almost unbelievable world that science will build for us by the end of this century.

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MY LIFETIME IN SPORTS by George A. Barton, who retired this year from the Minneapolis Tribune sports staff ($3.95, Olympic Press). A vivid personal story of 50 years in the sports world by a dean of newspaper sports reporting—a man who has been on first-name terms with virtually every major sports figure since the turn of the century.

STRANGERS IN THE UNIVERSE by Clifford D. Simak, news editor of the Minneapolis Star ($3.50, Simon and Schuster). A collection of eleven fascinating science-fiction stories by an imaginative newsman who has published five novels and contributed scores of articles to magazines.

GO SOUTH TO SORROW, another volume by Carl T. Rowan of the Minneapolis Morning Tribune ($3.50, Random House). A penetrating, disturbing report of this prize-winning Negro reporter's firsthand experiences with the white South's efforts to block the U.S. Supreme Court desegregation order.

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